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ABSTRACT

This curriculum unit is part of a larger project designed to introduce communication-based, culturally specific instructional materials on French-speaking African societies into the foreign language curriculum with the goal of increasing the appeal and relevance of French language study, especially to African-American students. The materials, which are intended for beginning-level French students, employ a communication-based approach to language learning with the goal of helping students to develop the skills necessary to produce and receive understandable messages. These skills include reading, writing, listening and speaking in the target language, and focus on materials in their cultural context. The lessons of this unit focus on family life in Francophone Africa. Each lesson includes a lesson overview, materials, lesson content, procedures, and student handouts. The lessons are entitled: (1) "Voici une Famille Senegalaise"; (2) "La Concession de la Famille d'Aminata"; (3) "Aminata Va au Marche"; and (4) "Les Contes Traditionnels." (DB)

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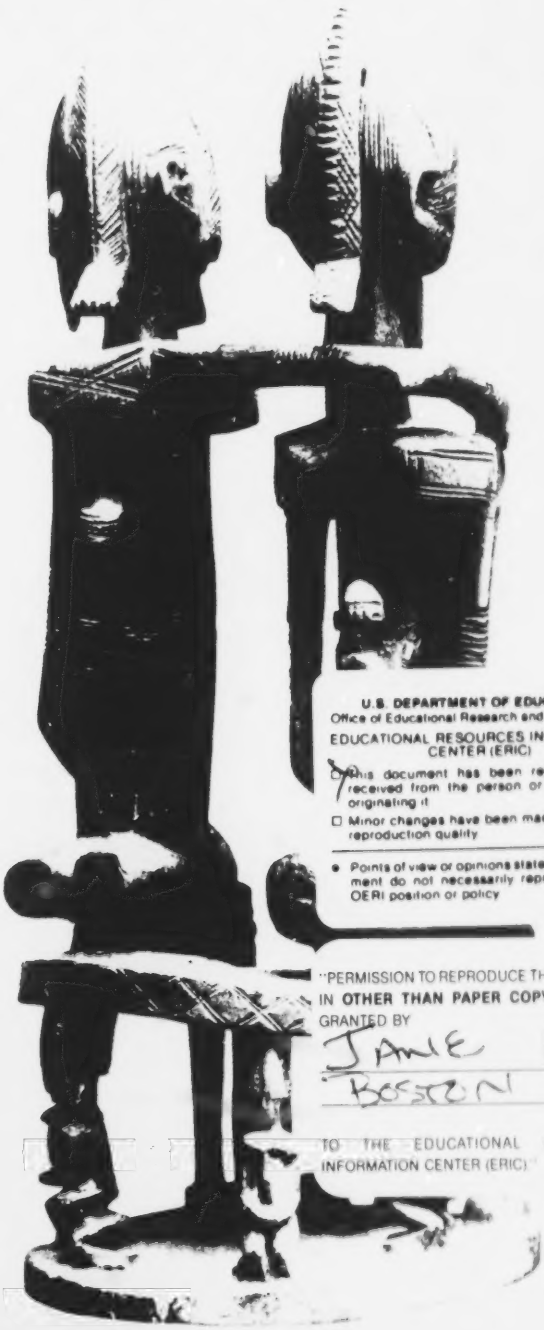

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LA VIE FAMILIALE EN AFRIQUE FRANCOPHONE

For Level I-II French Students

Stanford Program on International and
Cross-Cultural Education (SPICE)

Francophone Africa in the
French Curriculum Project

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INTRODUCTION Francophone Africa in the French Language Curriculum

Introduction

This curriculum unit produced by the Stanford Program on International and Cross-Cultural Education (SPICE) is one of three developed as part of the project *Francophone Africa in the French Language Curriculum*, funded by the California Postsecondary Education Commission, in cooperation with the California Department of Education and the California Foreign Language Project. The project was designed to introduce communication-based, culturally specific instructional materials on French-speaking African societies into the foreign language curriculum with the goal of increasing the appeal and relevance of French language study, especially to African-American students who are seriously underrepresented in French foreign language classes. Equally important is the goal of introducing all students to the institutions, histories and cultures of non-European areas where French is spoken. Such content complements the study of world regions and international studies and contributes to the important understanding of the multicultural nature of the Francophone world.

Unit Development: A Collaborative Process

The unit development process for this project was collaborative, involving a diverse group of supportive and interested individuals, each of whom had special wisdom and talent to bring to the project. Among the advisors were secondary classroom teachers of beginning-level French, academic specialists with relevant content specialties, curriculum development educators from both social studies and foreign language, and university faculty, graduate students, and staff who were native to or had lived and worked in Francophone African countries.

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Among the key questions debated and discussed by the group were:

- What topics will be of interest to students, and at the same time portray significant and accurate content about Francophone African countries?
- What materials and activities can foster cross-cultural understanding while developing communicative language capacities for beginning level French students?
- What format for lessons and units will convey the rich culture content and be consistent with familiar lesson formats?

Communication-Based Language Development

The materials in this project are based on the philosophy of communication-based instruction, or the approach to language learning that has as its goal helping students to develop the skills necessary to produce and receive understandable messages. These skills include reading, writing, listening and speaking in the target language, and focus on language in its cultural context. An important goal of the materials in this program, designed for beginning-level French students, is to encourage and extend students to higher levels of language proficiency while simultaneously helping them develop the capacity and motivation to recognize and appreciate similarities and differences in cultures, world views, customs, beliefs, and social conventions.

To assist teachers in implementing a communication-oriented program, these units have been developed using an organizational sequence which includes aspects of effective language instruction. These lesson components, outlined below, include setting the stage for instruction, presenting comprehensible input, structuring guided practice, facilitating independent practice, and providing closure/evaluation.

Setting the Stage (approx. 5-10 min.)

1. **Definition:** state the learning objective and motivate students

2. **Criteria:**

    a. involve as many students as possible
    b. if possible, relate to past learning and present concerns

3. **Examples:** music, visuals, gags, any attention-getting device

Comprehensible Input (approx. 15-20)

1. **Definition:** the presentation of new material

2. **Criteria:**

    a. material must be comprehensibly presented in the target language

        1) make frequent use of cognates
        2) create and reinforce meaning by using all three learning modalities: auditory, visual, physical

    b. include some structures/vocabulary that are slightly beyond the students' current level (input + 1)

    c. incorporate checking for understanding using questioning in the following sequence:

        1) yes/no questions
        2) either/or questions (a or b)
        3) short response

3. **Examples:**

    a. pictures
    b. props/realia
    c. Total Physical Response (T.P.R.)
    d. story lines
    e. mini-dramas

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Guided Practice (Enabling Activities) (approx. 10-15 min.)

1. **Definition:** activities that help student internalize new material

2. **Criteria:**

   a. drills should be contextualized and/or meaningful, not discrete or unrelated items
   b. practice must be provided for the functions, vocabulary, grammar, and culture being taught
   c. provide frequent feedback and/or checking for understanding

3. **Examples:**

   a. paragraph slot fill-ins (Cloze exercises)
   b. games of a "drill" nature (interviews, verbs)
   c. categorical lists
   d. personalized/informational questions
   e. reading/listening comprehension exercises
   f. patterned writing/oral exercises
   g. "Pépé Le Fou"
   h. crosswords

Independent Practice (Communication) (approx. 8-10 min.)

1. **Definition:** activities in which students use what they have learned to generate their own language (communicate)

2. **Criteria:** these activities should meet at least some of the following criteria:

   a. have personal significance
   b. be culturally authentic
   c. include an element of spontaneity
   d. resolve uncertainties or information gaps
   e. have a meaningful purpose

3. **Examples:**

   a. contextualized role-playing
   b. discussions
   c. debates

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d. summaries (group or individual/oral or written)
e. skits
f. original written works (e.g., letters, descriptions, stories)
g. interviews
h. A/B activities of all sorts (picture, stories)
i. many cooperative activities ("telephone," "partners," "jigsaw")
j. games that require an actual exchange of information in a spontaneous format

Closure/Evaluation (approx. 5-10 min.)

1. **Definition:** combining all components and learning in a contextualized format so as to demonstrate learning

2. **Criteria:**

   a. focus on whole/global lesson
   b. use as final evaluation of ability to communicate
   c. involve every student

3. **Examples:**

   a. produce magazines, papers, articles
   b. present stories, mock TV programs
   c. re-create real-life scenes related to context

Emphasis on Content-Based Language Instruction

The Francophone Africa in the French Language Curriculum Program, through its curriculum design, attempts to incorporate content-based language instruction and the key principles of second-language acquisition, the functional notional approach, "meaningful interchange," and the integration of language and culture. These principles are congruent with the major concepts embedded in the *Foreign Language Framework for California Public Schools: Kindergarten Through Grade Twelve*, and other related documents influencing communications-based foreign language education.

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Content-Based Language Instruction is a logical application and extension of the communicative approach to language teaching and highlights the "immersion" language learning concept. It has surfaced in a variety of settings, ranging from courses in English for Special Purposes to Foreign Language in the Elementary School (FLES) programs and English as a Second Language programs. The content-based instructional approach aims to achieve language proficiency by shifting course focus from the learning of language (i.e. grammar rules) to the learning of a designated and appropriate subject matter. The content may be derived from various disciplines, and emphasis is placed on students' mastery of the specific designated content while concurrently developing linguistic competency. Leaver and Stryker(1989) identified four general characteristics of Content-Based Instruction (CBI).

- CBI is based on subject matter.
- CBI uses authentic materials.
- CBI promotes the learning of new information.
- CBI considers specific students' needs.

CBI characteristics are also consistent with many of the basic features of appropriate language tasks for "meaningful interchange" in the foreign language classroom. "Meaningful interchange" is defined in the foreign language section of the *Model Curriculum Standards: Grades Nine Through Twelve* (California Department of Education, 1985) as follows:

- There is an obvious purpose in communication.
- There is some personal significance to the content.
- There is some resolution of uncertainties as a result of communication.
- There are cultural features of the language and society.
- There is an aspect of spontaneity and unpredictability to the sequence, and the outcome of the communication is conversational in nature.

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The functional notional approach to language learning is another major theory underlying the *Francophone Africa in the French Language Curriculum Program*. This theory is supported by current second-language acquisition research that proposes that acquiring a second language is dependent on sufficient comprehensible linguistic input that the brain processes in order to generate speech. This process is similar to learning a first language that is "acquired" naturally. Krashen (1981) developed and defined the term "comprehensible input," the main characteristics of which are as follows:

- Linguistic input contains some language already known to the student and some new language not yet acquired.
- Language is always taught in context.
- Communication focuses on meaning and not on form, and is relevant to the learner.
- Linguistic input is organized around meaningful interchange and not on grammar sequences.
- Language teaching aims to lower student anxiety and promote the learners' self-confidence in using the language.

These key concepts–content-based language instruction, "meaningful interchange," and comprehensible input–are further extended to include the principle of language and culture integration, and the identification of content relevant to African-American students in French language programs. All these factors provide the context and basis for the development of the *Francophone Africa in the French Language Curriculum Program*.

The lessons in each unit are especially designed to introduce meaningful content about Francophone African countries. Each of the interactive communicative activities are designed to broaden the learner's cultural knowledge of Africa, create an appropriate context for language and content learning, and develop higher-level cognitive skills. These curriculum objectives provide the basis for equipping Level I French students in utilizing

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"real" content and enabling them to formulate "real" and culturally authentic conversations congruent with their diverse language abilities and backgrounds.

Foreign Language Framework for California Public Schools Kindergarten Through Grade Twelve. Sacramento: California State Department of Education, 1989.

Krashen, Stephen D. and Tracy D. Terrell. The Natural Approach: Language Acquisition in the Classroom. Hayward: Alemany Press, 1983.

Leaver, Betty Lou and Stephen B. Stryker. "Content-Based Instruction for Foreign Language Classrooms," Foreign Language Annals 22 (May 1989): 269-281.

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INSTRUCTIONAL STRATEGIES

A Communication-Based Program

In a communication-based approach there is strong emphasis on the use of the target language from the start, and at every stage of the instructional process. Equally important is keeping student motivation, interest and enthusiasm alive through activities that build communication skills and enhance cultural understanding. The strategies described below are interactive approaches that foster engagement in the language learning process. They are described in detail here to give teachers help in applying them where noted to the lessons of the unit. Note that a flexible classroom organization with frequent use of pairing, grouping, and moving from activity to activity is an important aspect of communication-based strategies such as these.

Guided Practice (Enabling Activities)

Pépé Le Fou

Pépé Le Fou is a verbal "hot potato" game. It is useful as an early guided practice activity. It was originally designed to help students internalize negative verbal constructions, but it can be used to practice almost any group of vocabulary, verb tense, or grammatical structure.

Procedure:

1. Prepare 10-12 visuals representing verbs (or any other vocabulary you are working with, such as foodstuffs, map outlines of countries, etc.). The visuals should be large enough so that everyone in the class can see them easily. If you are working with verbs, it is preferable to have stick-figure drawings of actions or a magazine picture, rather than infinitives, since this obliges students to understand what they are saying. Props work well here for vocabulary. For our example we will use regular verbs: eating, dancing, singing, playing tennis, etc.

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2. Distribute the visuals to 12 students and ask them to stand in a semi-circle in front of the class. Have each student identify the visual in the target language.

3. Review, if necessary, the concepts/vocabulary being practiced, and how to form the negative. Explain that the individual holding the visual of, for example, someone eating, will be responsible for saying that Pépé Le Fou is NOT eating, but doing something else.

4. Set the game in motion by saying, *"Pépé Le Fou mange."* The student who holds the "eating" visual must then say, *"Non, il ne mange pas. Il danse"* (or any other action portrayed on another visual). The student who holds the "dancing" visual must then say, *"Non, il ne danse pas. Il chante,"* etc. The game proceeds in this fashion, each student sending the "hot potato" as quickly as he can to another student.

5. Meanwhile the teacher or a student appointed by the teacher keeps time. At the end of a predetermined number of seconds (about 30), the teacher rings a bell or claps hands. Whichever student is speaking at that time must sit down. The teacher then sets the game in motion again by saying, *"Pépé Le Fou joue au tennis....."*.. Continue in this fashion until there is a single winner.

Further suggestions:

1. Once students master the procedure, you can have several games going on simultaneously in the same classroom. Visuals will have to be duplicated (and could be reduced), and each game will need a student assistant to keep time. A championship round could be played for all the group winners.

2. The class could be divided into teams (groups or rows) and the game played in relay fashion, using a representative from each team.

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3. To involve students who are seated, have them check for accuracy. If one of the players makes a mistake, a student from the audience can call out/raise her hand and offer the correction. If correct, that student can change places with the player who made the mistake.

Lotto/Tic-Tac-Toe

Lotto, a whole-class activity where students question each other to gain information, is extremely versatile as a guided practice activity. In order to play, a grid with several horizontal rows and vertical columns must be prepared. In each square, the teacher must provide a portion of a question. For example, if students need to work on the past tense, the top of the form might say *"Trouvez quelqu'un qui..."* Each square would then contain a verb in the past tense, e.g., *"est allé(e) au cinéma hier soir, est rentré(e) à minuit, a joué au football,"* etc. Try to include one or two difficult or unexpected questions. You might also include a question that only you, the teacher, can answer affirmatively. In this curriculum unit, students circulate and ask for the answers to nine geography questions.

Procedures:

1. Make enough copies for every student.

2. Have the students circulate around the room asking the questions provided.

3. When a classmate is found who can answer correctly, that student writes the answer in the space provided and signs her name.

4. Students continue in this manner until all the squares are signed.

5. No student may have a signature more than once on the paper.

6. You are advised to play along or circulate to monitor and reinforce the exclusive use of French. Give participation points if appropriate.

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7. To help with management, have students who are not using French sit down.

8. After most of the class has finished, call time. Students return to their seats.

9. Using your roll sheet, randomly call out the names of various students. If that student has signed a square, an X is marked. Continue until someone has three in a row.

10. Debrief the activity, by asking the student who signed to verify the answer. Asking other related questions can extend the discussion.

11. You may want to continue and play another round or two.

12. For variety, ask that the winner have all the squares marked off, or the four corners.

Independent Practice (Communication)

A/B Activities

A/B activities are one of the best strategies for fostering communication in the classroom. Essentially, an A/B activity is any activity in which students are paired and student "A" is given a document and/or information which she must share with student "B," while student "B" is likewise given a document and/or information which he must share with student "A." Perhaps the most common A/B exercise is "paired " pictures.

Paired Pictures: Two pictures are prepared. Picture A differs from picture B in several ways. When the pictures are distributed, students are instructed to describe the pictures to each other, to ask questions, etc., in order to find as many differences as possible. Remind students that they are not to show each other their pictures. Perhaps you could seat them back-to-back.

Paired Crosswords: Paired crosswords works much like paired pictures. A crossword using the new vocabulary is prepared (Computer software is available to create

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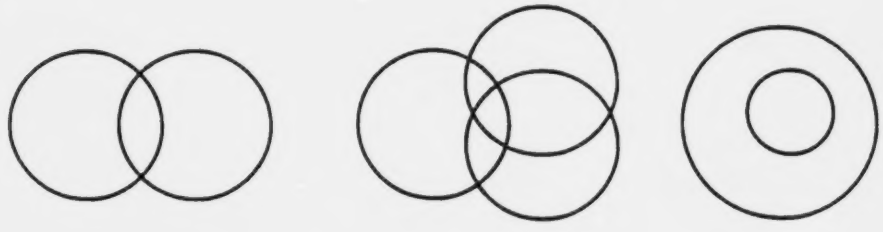
crossword puzzles). Student A is then given a copy of the crossword on which only the horizontal answers appear. Student B is given a copy of the crossword on which only the vertical answers appear. The object of the exercise is for student A to give clues (whole sentences, fragments, any kind of communication except gestures) which will get student B to guess the horizontal answers. Student B must likewise get student A to guess the vertical answers. At the end of the activity, both students will have completed crosswords.

Paired Worksheets: Paired worksheets are less communicative (they often fit into the "enabling activities" category), but they are highly successful for reviewing vocabulary, etc.

Paired Stories: Two stories are prepared in advance. Student A reads story A silently and student B reads story B silently. The teacher then collects the stories and now student A tells his story to student B and vice versa. A brief true/false quiz is then given to both students on both stories.

Venn Diagrams

Graphic modeling borrowed from the field of mathematics offers a way for students to diagram and discuss similarities, differences, and relationships between and among groups of things. Some common Venn diagrams are shown below.



Word list approach: Students could be given lists of words (foods, countries, names, places, clothing articles, transportation devices, tools, etc.) and asked to draw a diagram that shows the relationship of the listed items, and place the words in appropriate places on the diagram.

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In a variation of this approach, students could choose an appropriate format from among blank Venn diagrams provided.

Fix-it approach: Students could be given prepared Venn diagrams containing some words incorrectly placed. Their task, individually or in partner pairs, would be to identify words incorrectly placed (These are fruits. A tomato is not a fruit) and reposition them correctly. (A tomato is a vegetable. Vegetables go here.)

Venn-for-notes approach: A Venn diagram can be useful for keeping notes while reading or discussing a topic. For example, when comparing characteristics of families in rural and urban settings, two overlapping circles could be used as a recording device. Common characteristics could be listed in the overlapping segment, and characteristics specific to each location in the non-overlapping portion.

Throughout this unit, these communication-based activities are used to develop the skills, vocabulary, and culture content of the lessons. Teachers are encouraged to add to this repertoire of instructional strategies other approaches that are well suited to active and engaged language instruction.

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PREMIERE LEÇON — Voici une Famille Sénégalaise

Lesson Overview

Suggested length: 2 class periods

Content theme: Traditional family life

Cultural content objective: Students will explore the concept of the extended family in a Francophone African context.

Communication objective:
1. Students will identify and introduce family members.
2. Students will talk and write about the family relationships in a traditional, extended African family.

Suggestion: Why not try this lesson to teach the family instead of the lesson in your textbook?

Materials

1. Pictures of African families in various settings for display in classroom
2. Pictures of an elderly person and of a teenager
3. Transparencies of Handouts #1A, *Une Concession*; #1B, *Aminata*; #1C, *L'Afrique-Divisions Politiques*; #1D, *L'Afrique de l'Ouest*; and #1E, *Le Sénégal*
4. Handout #1F, *La Famille d'Aminata*, one copy for each student
5. Blank sheets of paper
6. Handout #1G, *Les Noms Togolais*, one copy for each student
7. Name cards made from Handout #1G

Lesson Content

Functions
introducing
greeting
stating relationships
asking about relationships
extended family

Signs and Signals
greeting members of the family
naming

Grammatical Enablers
possessive adjectives
avoir (âge)
use of *c'est*

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Vocabulary

tantie	l'oncle	le frère
tonton	la tante	la soeur
le grand-père	le fils	le (la)cousin(e)
la grand-mère	la fille	
le père	le neveu	nombres de 1 à 60
la mère	la nièce	les jours de la semaine

Procedures

Setting the Stage:

1. Review/teach family terms with students and ask about their families: **Avez-vous des frères ou des soeurs? Combien de frères avez-vous?** etc.

2. List in French on the board some generalities about families in your local community, e. g. typical size, residence of aunts, uncles, grandparents, etc. Ask questions to elicit answers or have groups of 3-4 students come up with group profiles.

3. Show a picture of an elderly person and a teenager and ask: **Quand vous avez un problème, à qui vous adressez-vous?** Many students will likely indicate a peer. Point out that in Africa, young people generally ask an elder.

4. Show transparency of Handout #1A, A Family Compound. Point out that:
   a. In most West African villages a typical family unit includes aunts, uncles and their children, and grand-parents, all of whom live together in a compound.
   b. Elder members of the family command more respect and have greater responsibilities than younger family members.

Comprehensible Input:

1. Show a picture of Aminata, Handout #1B, and point out that she lives in a village in Senegal. Describe her and establish her age and any other appropriate personal information. Then, using transparencies of the maps of Africa, Handouts #1C and #1D, discuss the location and capital of Senegal. Finally, show the village of Lagbar on the map of Senegal, Handout #1E, and point out that extended families living in compounds are most often found in such villages. (Refer to comprehensible input procedures in the Introduction.)

2. Pass out Handout #1F, *La Famille d'Aminata*. Present each person in Aminata's immediate family and ask for ages and descriptions. These can be imaginary, or pictures from books can be used. Talk about the relationships of Aminata's brothers and sisters to their

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parents and grandparents. Establish ages: Aminata-12, Abdou-17. Have the students supply the rest. Have them write the ages on their copies of the family tree. Continue, and then ask about older (**grand**) and younger (**petit**) siblings.

3. Talk about the importance of age in Senegal:

   Au Sénégal, l'âge est très important. Les moins âgé(e)s doivent beaucoup de respect à leurs aîné(e)s. Mais les aîné(e)s ont aussi beaucoup de responsabilités. Abdou, le grand frère d'Aminata, a beaucoup de privilèges mais il a aussi beaucoup de responsabilités; il aide ses petits frères et soeurs. C'est lui qui leur sert de modèle.

   Ask students to compare and contrast with their own culture.

4. Turn attention to the family of Mamadou's brother, Adama. Have the students invent ages for their children. Show the relationship between Mamadou and Adama, between Adama, Seynabou, and their children. Then direct the students to Aminata's relationship to the members of Adama's family. Point out that Salimata is considered to be Animata's ***sister*** [1] rather than her cousin. Continue in this way, establishing the age and relationship of the other children in Adama's family to Aminata as brother and sister, not cousins. Then ask about Adama. Tell the students that Adama is her father, also, not her uncle. That is because Adama and Mamadou are brothers.

5. Now turn attention to the family of Lalla, Mamadou's sister. Establish Mamadou as her brother. Establish Aminata's relationship to Lalla's children as ***cousins***. Explain that this is because Lalla and Mamadou, although siblings, are of different sexes. Hence, their children are cousins, not brothers and sisters as in the case of the children of Adama and Mamadou. Continue asking relationship questions until all understand.

Guided Practice:

Have the students, in pairs, ask each other about Aminata's family tree. Model again a few examples of questions if necessary. Monitor by circulating. Ask one or two students to come to the front of the class and ask questions of classmates. (speaking)

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[1] Dans certains groupes ethniques(pas tous), les enfants de la soeur du père ou **tante** , et les enfants du frère de la mère ou **oncle**, sont appelés des **cousins** et des **cousines**. Par contre, les enfants de la soeur de la mère ou **mère** et les enfants du frère du père ou **père** sont appelés des **frères** et **soeurs**.

Independent Practice:

1. Family Trees

   - Pass out blank paper for students to create their own family tree, or a fictional Senegalese one using names from Aminata's family and Handout #1G, *Les Noms Togolais.*[2]
   - Have the students tell what the relationships would be between each member if they were in Senegal.
   - Ask them to tell which members would command the most respect. (writing, speaking)

2. Write-around

   - Divide the students into groups of 4-6.
   - Have the students take out their copies of Aminata's family tree, Handout #1F, and one piece of paper and one pen/pencil for the entire group.
   - When you say "begin" or ring a bell, one student takes the pen and paper and writes one relationship in Aminata's family, for example, **Mamadou est le père d'Aminata.** He then passes the paper and pen to the next student, who does the same. Continue this way for about five minutes and then call time.
   - Ask someone in each group to read some/all of their answers to the class. A reward could be given to the group with the most correct answers. (writing)

     Hint: Play some upbeat African music during the writing to add speed and ambience.

3. Name game

   - Divide the class into groups of about 10 students.
   - Choose a set of "*grand-parents*" for each group (the best students, if possible).
   - Give each set of "grand-parents" enough African name cards, made from Handout #1G, for each member of the group. Pass out blank paper for a family tree.
   - Instruct the "*grand-parents*" to pass out the names as they see fit and then ask questions so as to assign a relationship on the family tree for each person. (**Alors, qui est mon fils?, ma fille?**, *etc.*). It would be appropriate for the teacher to model the first one or two.
   - Have the groups fill out the tree with their names in the correct places. Extra students will be children. Give them about

---

[2]A la naissance, les parents donnent un nom à l'enfant (e.g., Kossi au Togo ou bien Keza au Burundi). Puis si les parents sont chrétiens, lors du baptème l'enfant reçoit un nom chrétien, e.g. Jeanne). Dans certains groupes ethniques, il n'y a pas de noms de famille. Ainsi dans l'exemple ci-dessus Jeanne est le nom chrétien et Keza n'est pas le nom de famille mais plûtot le nom donné par les parents à leur fillette. Keza en Kirundi signifie "la petite jolie ou la mignonne."

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5 minutes to work and tell them that when time is called, the groups will introduce their new family to the rest of the class. You could ask them to include age, a favorite activity, or any other personal data.

- Call time and have the groups introduce their families to the class. (speaking, listening)

Closure/Evaluation:

Have the students write two short paragraphs, telling four things about Senegalese families and four things about their families.

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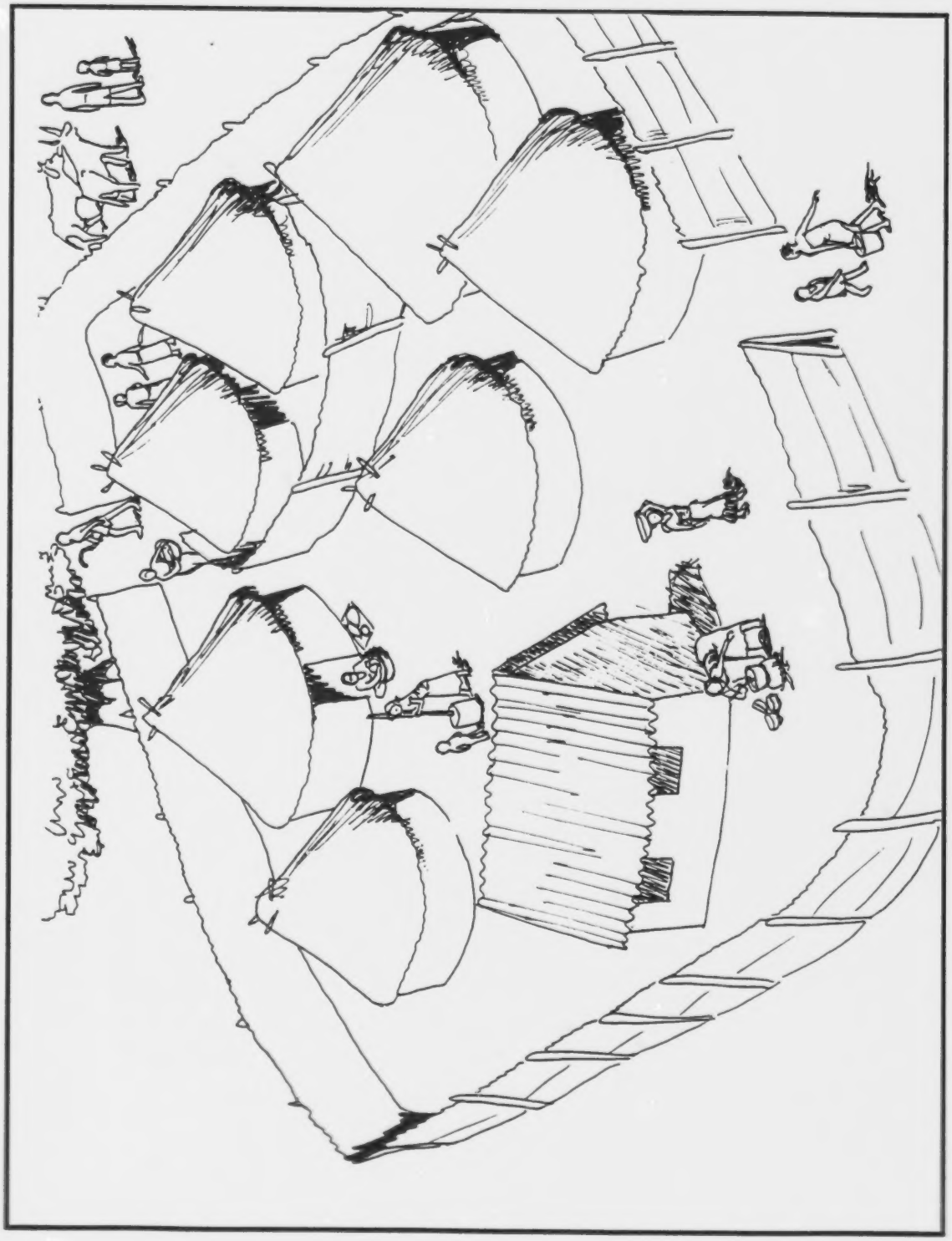
Handout #1A



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L'AFRIQUE
DIVISIONS POLITIQUES

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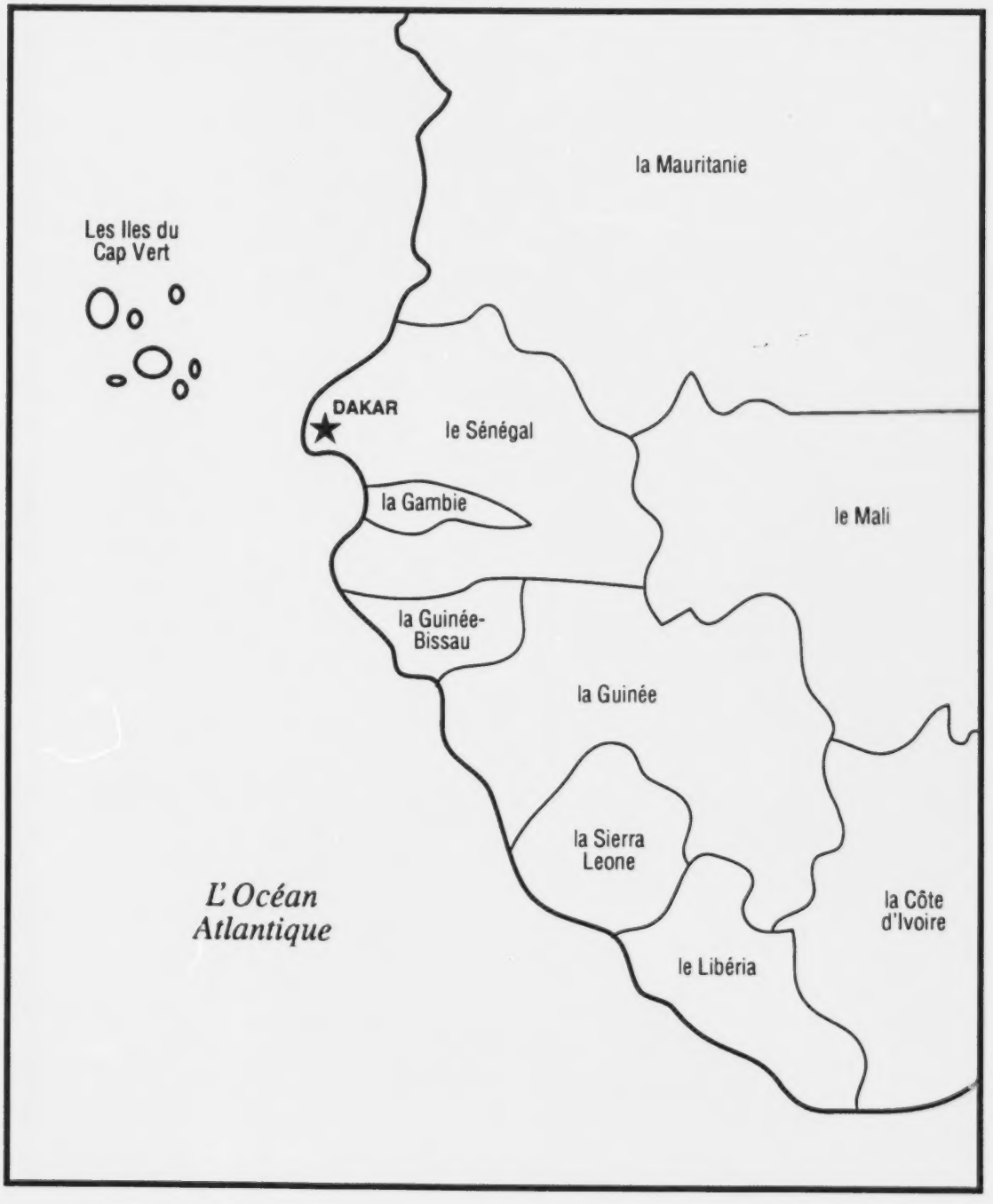
L'AFRIQUE de L'OUEST



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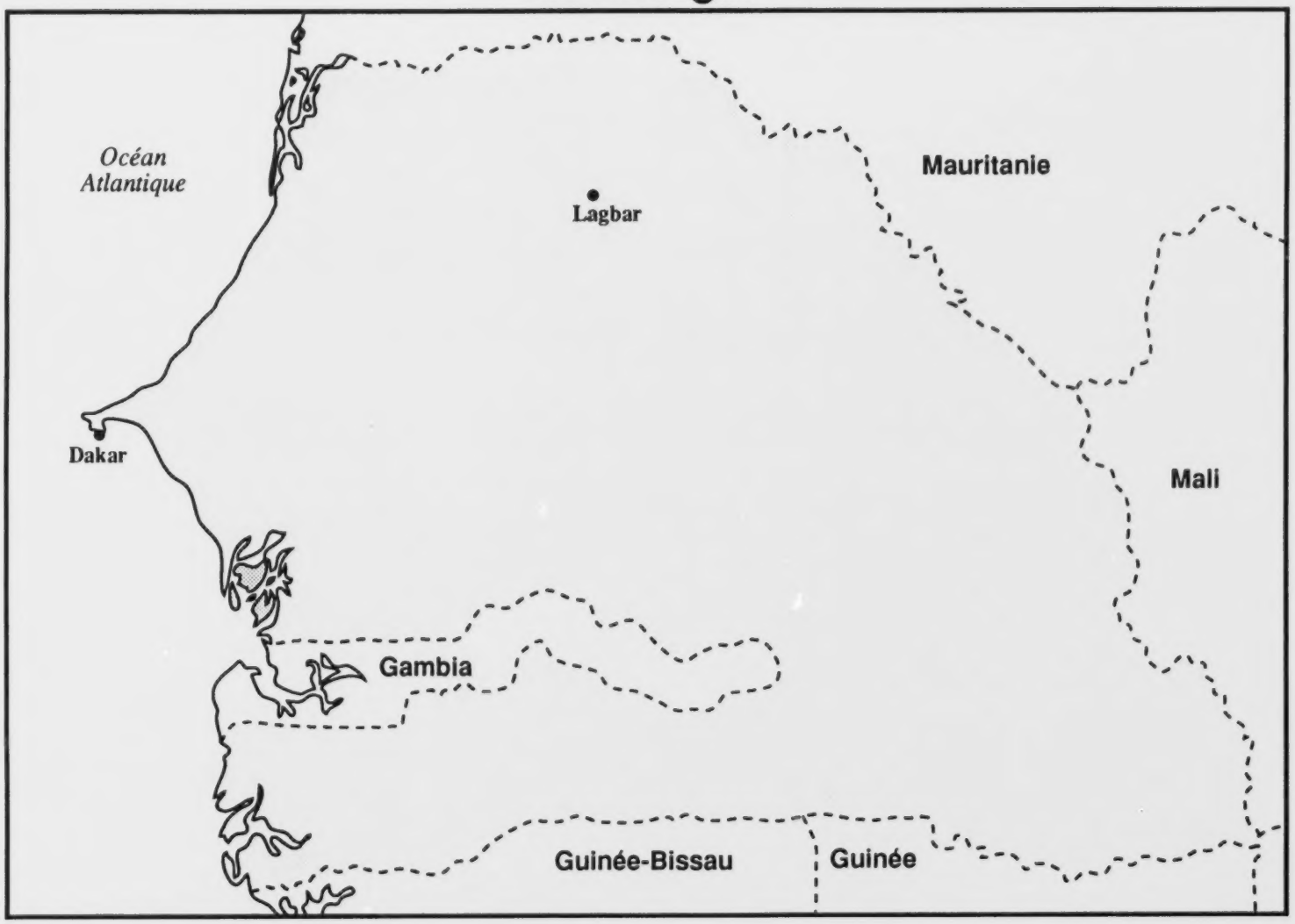
Le Sénégal



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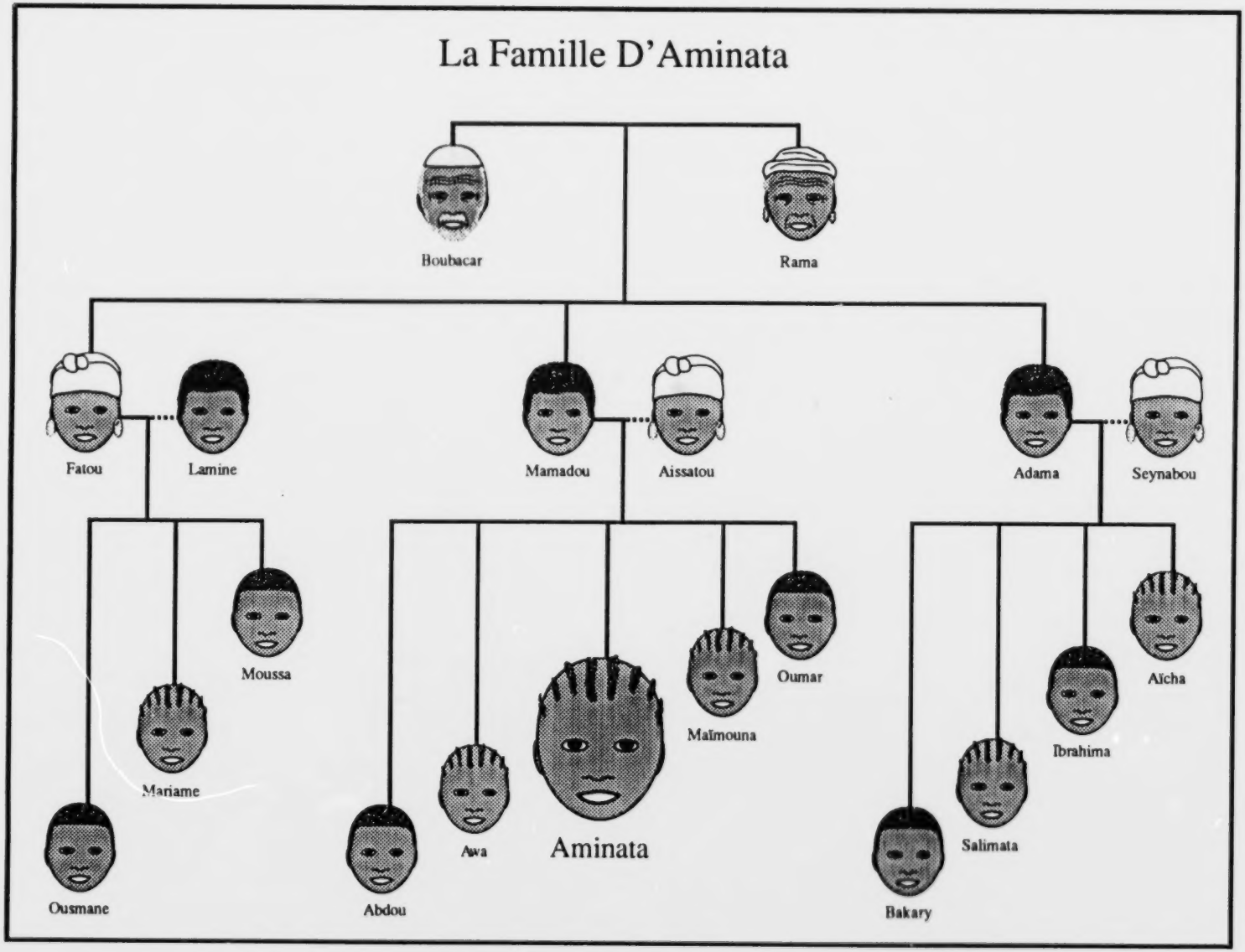
La Famille D'Aminata



Les Noms Togolais

BOYS	MEANING	GIRLS
Kudjo	lundi, calme	Adjo
Kuko	mardi, désobéissant	Abla
Ayao	mercredi, intellectuel	Aku
Kofi	jeudi, difficile	Afi
Amévi	vendredi, aimable	Amélé
Koami	samedi, gentil	Améyo, Ama
Kossi	dimanche, brillant	Akossiwa
Apéleté	solid	
Edem	saved by God	
Mawuse	God answered our prayers	
Mawuli	God exists	
Mawuena	God wanted him	
Mawuko	God is my guide	
Mensa	third boy in the family	
Agbaglo	infinite suffering	
Agbano	not held dear	
Dzidzono	an object of joy	
Kokovena	teasing can hurt	
Kodolo	Death is unbearable	
Apédo	fills the emptiness	
	May peace descend upon your house	Ahoefa
	Praise the Lord	Kafui
	Am I going to lose her, too?	Abuya
	In the hands of God	Esi
	God has answered my prayers	Esinam
	Everything depends on God	Mawusi
	third daughter	Masa
	Girl whose older siblings have died	Kokoli
	Divine daughter	Dasi
	I am satisfied with her	Enyonam

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DEUXIEME LEÇON — La Concession de la Famille d'Aminata

Lesson Overview

Suggested length: 3-4 class periods

Content theme: A Senegalese village as home for the extended family

Cultural content objective: Students will understand the nature of the *concession*, the division of labor in the extended family and the physical living arrangements.

Communication objectives:
1. Students will identify people or things in the compound.
2. Students will talk and write about family members' activities and where those activities are performed.

Materials

1. Handout #2A, *La Vie Quotidienne dans Votre Communauté*, one copy for each student
2. Transparencies of Handouts #2B, *Le Village d'Aminata*; #2C, *La Concession d'Aminata*; #2D, *Les Activités au Village*; and #2E, *La Vie Quotidienne dans un Village au Sénégal* (Transparencies of Teacher's Guides are not necessary)
3. Handouts #2B-2F, one copy for each student
4. Teacher's Guides for Handouts #2B, #2C and #2D
5. Game cards for *Pépé Le Fou*, created from Handouts #2B-2D
6. 3 x 5 cards
7. Copies of Handouts #2B, 2C or 2D for A/B Exercise (see Independent Practice, Exercise 1.)
8. Closure summary, to be prepared by teacher, one copy for each student

Lesson Content

Functions
asking questions
describing
giving commands
narrating

Signs and Signals
gender roles in compound
remove shoes in *case*

Grammatical Enablers
use of *on*
question words and forms:
Où est quelqu'un?
Qui est-ce que...?
Qu'est-ce qu'il fait?
Qui est-ce qui..?

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Vocabulary

endroits
la clôture
la concession
la rivière
la ruelle
le champ
le puits

dans la concession
la case, la hutte
les murs (masc.)
en terre battue
le toit en paille, en tôle
la cour centrale
la cuisine
le banc
le bol
la marmite
la calebasse
le balai
le mil

activités
porter
aider
faire la vaisselle
faire la cuisine
dormir
piler
chercher
garder
laver les habits (masc.)
sécher
partager
ramasser du bois
balayer
puiser de l'eau
cultiver
causer

professions
le berger
le fermier

autres
à l'intérieur
à l'extérieur

Procedures

Setting the Stage:

Divide students into groups and distribute Handout #2A, *La Vie Quotidienne dans Votre Communauté*, to students. A reporter in each group gives the findings and the teacher lists them on the board (or on a transparency to be used later). Conclude by saying :

Les Sénégalais aussi ont une famille et une maison. Ils ont aussi beaucoup d'activités comme vous. Mais il y a des différences importantes. Ecoutez attentivement et essayez de voir les différences et les ressemblances.

Comprehensible Input:

1. Display the visual/transparency of Aminata's village in Senegal, Handout #2B. Use input techniques,as described in the Introduction, to present the village of Lagbar. Identify the compounds, fields, well, streets, fences and surroundings, as indicated on the teacher's diagram for Handout #2B. Show that a concession is for a single, extended family.

2. Show the visual/transparency of the concession itself, Handout #2C. Indicate the various parts of the compound and explain how space is assigned to extended family members.[3] See teacher's diagram for Handout #2C.

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[3]Dans certains groupes ethniques, un jeune homme prouve à la société qu'il est devenu adulte en construisant sa propre case.

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3. Show the visual/transparency of Handout #2D, activities associated with the village. Talk about each activity, who would perform it and where it would occur. Use TPR to reinforce the meaning of verbal expressions.

   Le matin avant d'aller à l'école, Aminata va puiser de l'eau au puits.[4]

   Son père va aux champs et sa mère balaie la case et la cour.

   Dans l'après-midi, Aminata aide sa mère à piler le mil, à laver les habits, et à nettoyer les assiettes et les marmites.

   Le frère d'Aminata garde les moutons et les vaches. Il ramasse du bois pour le feu.

   Le soir, toute la famille se réunit pour partager le repas du soir et écouter des contes et des devinettes.

4. Distribute copies of Handouts # 2B-2D to each student. While showing transparencies, number each new vocabulary item and write the corresponding French term on the board. Students number their own handouts accordingly and copy the terms, thereby generating their own vocabulary list. Hint: avoid having students label the handout so that it can be used for further practice.

Guided Practice:

1. Learning check. Mention in French various family and village activities. Students show one finger if the activity is performed by *le père,* two fingers if the activity mentioned is performed by *la mère,* three fingers if the activity is performed by the children, they raise the entire hand if the activity is performed by everyone or by a mixed group. (listening)

2. Distribute Handout #2E, *La Vie Quotidienne dans un Village au Sénégal* . Provide answers and/or elicit them from students, recording them on a transparency of the form. Students copy the answers onto their own forms, thus creating a record of the new vocabulary and concepts. (speaking, writing)

3. *Pépé le Fou.* This game could be played with visuals representing either places in the village or daily activities. For example: **Pépé fait la vaisselle? Non, il ne fait pas la vaisselle. Il va au marché.** (speaking, listening)

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[4]Toutes ces occupations se font souvent en compagnie d'autres membres de la famille du même âge. Par exemple, Aminata va puiser de l'eau en compagnie de ses soeurs et cousines de son âge etc.

4. Distribute Handout #2F, *Qu'est-ce qu'on fait au village?* and one 3x5 card to each student. Students read the handout, either individually or with a partner. After completing the reading, each student writes five true/false questions about it on the front of the card. On the reverse side of the card, the student writes the answer to each question. At the teacher's signal, each student will pass the card to the student on the left. Students then read the questions and answer them on a separate sheet of paper. They may check on the reverse side of the card to see whether their answers were correct. After 1-2 minutes, the teacher gives a signal and the cards are again passed to the left. Each student now has a different card with a set of different questions and the procedure is repeated. Continue in like manner, passing the cards perhaps 10 times. (reading, writing)

   Note: Don't worry if some of the questions were badly phrased or if they were actually true instead of false, etc. Encourage self-correction and these problems will resolve themselves.

Independent Practice:

1. A/B Excercise

   - Use copies of Handouts #2B, 2C or 2D. See Instructional Strategies section for directions. (speaking, listening)

2. Oral practice. Students in pairs do any of following:

   a. Student A acts out an activity; Student B identifies the activity and tells where and by whom it is done.
   b. Using their handouts of the compound and the village, students ask each other to identify the parts of the village and any activities associated with them. (speaking, listening)

3. Family Life Skit

   - In groups, have students prepare and present a brief skit about family/village life in Senegal. The skit should illustrate several areas in which such life differs from family life in their community.
   - At the end of the skit, a spokesperson should tell exactly which differences were illustrated. (speaking/writing)

Closure/Evaluation:

Distribute to students the written closure summary of all that they have learned. This passage should contain extraneous or inappropriate details. Have students read it and eliminate the irrelevant, extraneous or inappropriate material.

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La Vie Quotidienne Dans Votre Communauté

REPONDEZ:

1. Où habite votre famille? Dans quel type d'habitation? Décrivez cette habitation.

2. Qui habite dans cette habitation? Où habitent les oncles et tantes? les grands-parents? les cousins?

3. Quelles occupations/activités y-a-t-il dans cette habitation? Dans quels endroits?

4. Quelles autres occupations/activités existent en dehors de cette habitation? Qui pratique ces activités? Où est-ce qu'on pratique ces activités?

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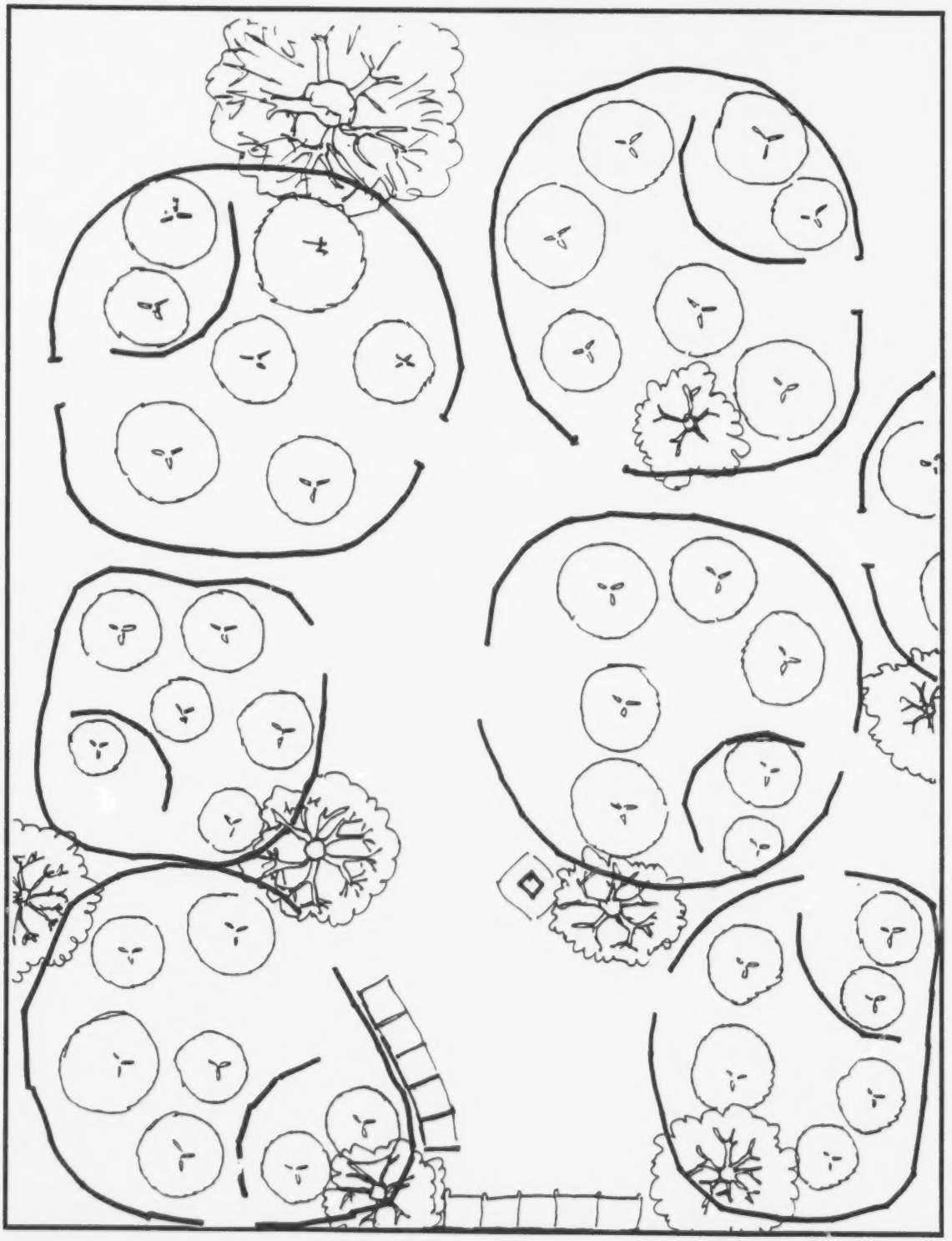

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accès aux prés
concession 3
ruelle
muraille
case
arbre
concession 1
concession 4
arbre
place du village
puits
ruelle
marché
arbre
concession 2
case
case
concession
case
case
case
case
concession
vers les champs

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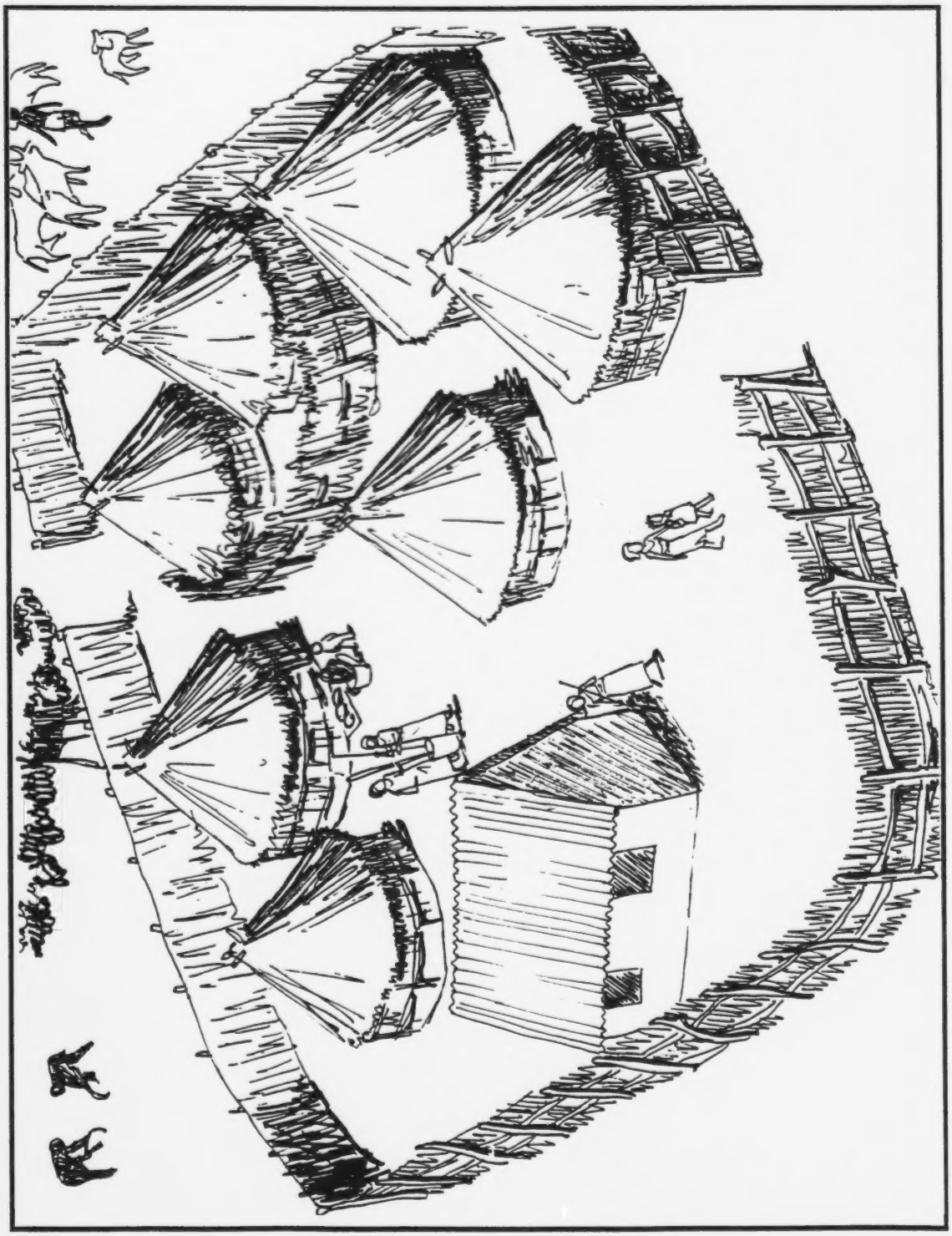

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= champs =

ouverture à l'arrière

case des fils cadets

case de la dernière femme du chef de famille

case du petit frère

clôture intérieure

case du fils aîné

case de la 1ère femme du chef de famille

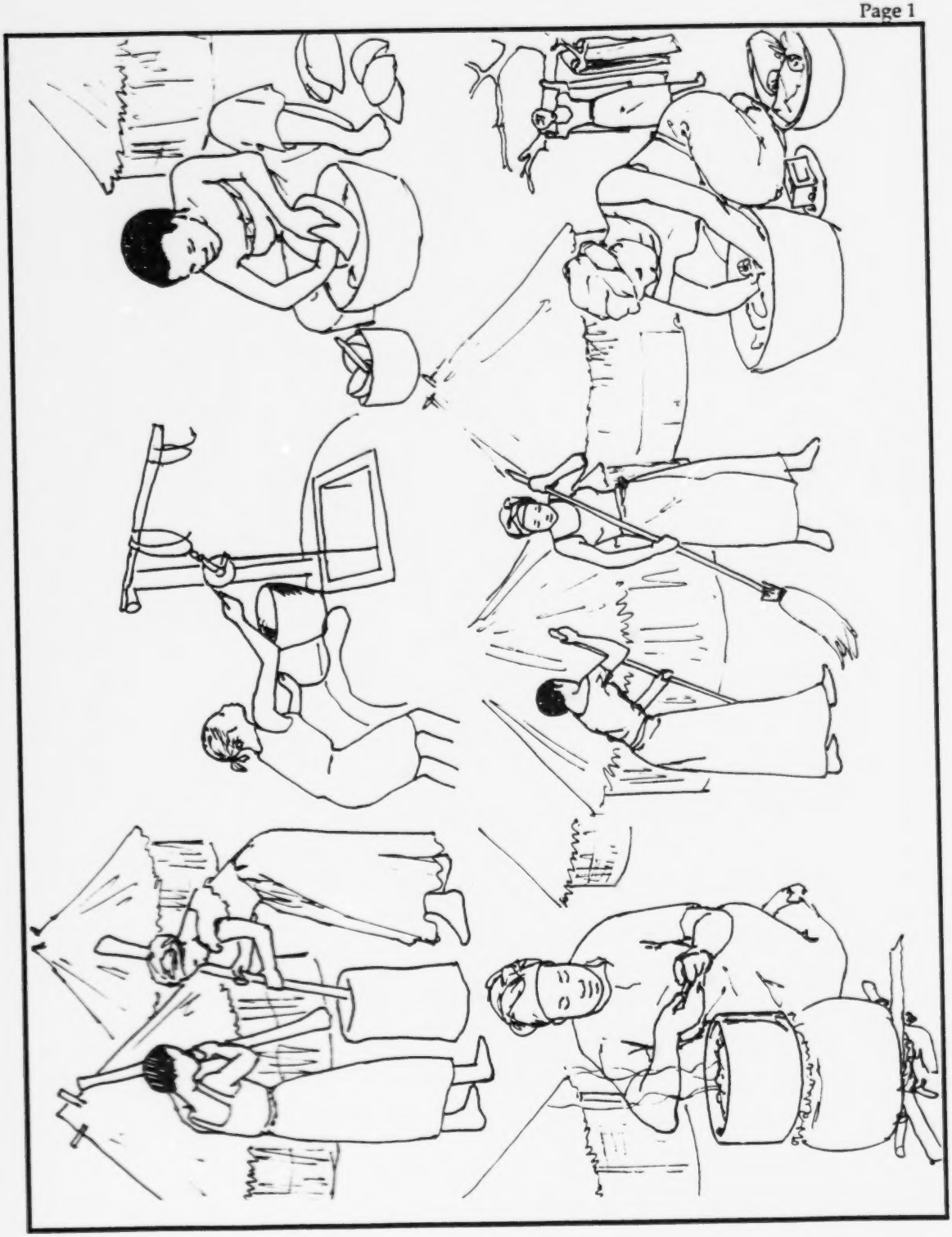
case des personnes à charge

case du chef de famille

case des garçons

Entrée de la concession

Plan de la concession



puits
piler
puiser de l'eau
nettoyer les assiettes
sécher les habits
faire la cuisine
balayer la cour
laver les habits

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le berger
cultiver les champs
garder les vaches
dormir
partager le repas
raconter/écouter les contes

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La Vie Quotidienne Dans Un Village Du Sénégal

REPONDEZ:

1. Où habite la famille du village? Dans quel type d'habitation? Décrivez cette habitation.

2. Qui habite dans cette habitation? Où habitent les oncles et tantes? les grands-parents? les cousins?

3. Quelles occupations/activités y-a-t-il dans cette habitation? Dans quels endroits?

4. Quelles autres occupations/activités existent en dehors de cette habitation? Qui pratique ces activités? Où est-ce qu'on pratique ces activités?

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Qu'est-ce qu'on fait au village?

Le matin avant d'aller à l'école, Aminata va puiser de l'eau au puits. Son père va aux champs et sa mère balaie la case et la cour. Dans l'après-midi, Aminata aide sa mère à piler le mil, à laver les habits, à nettoyer les assiettes et les marmites. Le frère d'Aminata garde les moutons et les vaches. Il ramasse du bois pour le feu. Le soir, toute la famille se réunit pour partager le repas du soir et écouter des contes et des devinettes.

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TROISIEME LEÇON Aminata Va au Marché

Lesson Overview

Suggested length: 3-4 class periods

Content theme: Socializing and shopping in a Senegalese marketplace

Cultural content objectives:
1. The marketplace has social significance as a meeting place.
2. A variety of foods, products and services are sold via negotiating.

Communication objectives:
1. Students will greet and socialize in a simulated market setting.
2. Students will role-play vendors and buyers.

Materials

1. Transparencies of Handout #3A, five frames, *Aminata va au Marché*
2. Handout #3B, single-page version of Handout #3A, two copies for each student, plus one copy, cut into separate frames for each group of five students
3. Handout #3C, Scrambled Story, one copy for each student
4. Handout #3D, Scrambled Story Correction
5. Handout #3E, *Exercice: Aminata Va au Marché,* one copy for each student
6. Handout #3F, Information Exchange Worksheet, one copy for each student
7. Handout #3G, Information Exchange Responses, one copy for each student
8. Colored 3x5 cards, five per student

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Lesson Content

Functions

Greeting and leave taking
Asking after someone
Asking/offering a price
Giving opinion of wares

Signs and Signals

How food is dispensed in a market
Manner of greeting
Protocol for barter
Kind of news asked of an acquaintance

Grammatical Enablers

Je voudrais...[5]
je veux....
quel (le)+adjective

Vocabulary

au marché
le marché
le centre commercial
le pagne
le marchand
la marchande
les bijoux(masc.)
le boubou
le motif

faire lire une lettre
se faire tresser les cheveux

les aliments
la poule
le poulet
le poisson
le plat

la conversation
Quoi de neuf?
Qu'est-ce que tu deviens?
Qu'est-ce qui se passe chez...?
c'est combien le (la, les)...
je vous donne....

Procedures

Setting the Stage:

Ask a few students what they do on a typical Saturday afternoon. Some will answer that they go shopping. Ask these students where they go and what they do there (Do they go alone? Do they meet friends there? Do they buy anything? What?). Then ask students if there is any other place where they shop and socialize. Introduce the new lesson by saying:

Quand Aminata est à Dakar avec sa tante, elle va au centre commercial, mais dans son village il n'y a pas de centre commercial. Il y a le marché du village qui ressemble beaucoup au "_____" (Use an example appropriate to your area such as swap meet, flea market, bazaar, country fair, etc.) **Dans ce marché les Sénégalais ont à peu près les mêmes activités que celles qu'on a dans le mall ou le _____**(your example). **Mais il y a quand même des différences! Je vais vous montrer ce marché.**[6]

---

[5]Le (la) marchand(e) utilisera "je veux" pour démontrer sa détermination ou "je peux" pour démontrer son respect et sa volonté d'aider le(la) client(e)

[6]Dans les marchés des villages, les prix ne sont presque jamais indiqués sur les marchandises pour permettre aux gens de négocier. Le (la)vendeur(se) comme l'acheteur(se) attire l'interêt de son interlocuteur en s'identifiant avec lui ou avec elle d'où l'usage des termes tantie, tonton, grand-père, neveu, nièce etc.

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Comprehensible Input:

1. Display the transparencies of Handout #3A. Use input techniques to present and reinforce new content.

   Frame One:
   Voilà Amadou, l'oncle d'Aminata, qui travaille à Dakar, la capitale du Sénégal. Il vient au village pour assister au mariage de la cousine d'Aminata. Fatima, la mère d'Aminata, veut préparer le plat favori de son frère. Aminata va au marché pour acheter les ingrédients nécessaires.

   Frame Two:
   Au marché, Aminata voit deux amies, Rama et Fatu. Rama a une lettre qu'elle va faire lire, et Fatu va se faire tresser les cheveux.

   Aminata demande à ses amies, "Comment allez-vous ce matin?"

   Fatu répond, "Pas mal."

   Rama répond, "Je vais bien, merci, et toi, quoi de neuf?"

   Aminata dit, "Mon oncle, Amadou, vient pour le mariage de ma cousine."

   "Quelle bonne nouvelle!" répond Fatu.

   Puis Aminata demande à Rama, "Qu'est-ce que tu deviens?"

   Rama répond, "J'ai une lettre que je vais faire lire."

   Ensuite Aminata demande à Fatu, "Et toi, qu'est-ce que tu deviens?"

   Fatu répond: "Je vais me faire tresser les cheveux."

   Frame Three:
   Les trois amies vont chez un marchand de pagnes. Elles admirent les pagnes.

   "Quels beaux pagnes!" disent-elles.

   "Ce motif est beau, n'est-ce pas?"

"Oui, avec ce pagne je peux faire un joli boubou."

Aminata répond, "Moi, j'aime ce motif en bleu et jaune."

Frame Four:
Elles passent ensuite au stand d'une marchande de bijoux.

"Bonjour, Tantie"

"Ah, Aminata," dit la marchande, "Je suis contente de te revoir! Comment vas-tu aujourd'hui?"

"Très bien, merci. Et vous?"

"Oh, comme ci, comme ça; j'étais un peu malade hier. Quoi de neuf?"

"Ma cousine va se marier et mon oncle Amadou nous fait une visite."

"Ah, bon. Quelle bonne nouvelle!"

"Et vous, qu'est-ce que vous devenez?"

"Eh bien, je travaille, comme toujours, je travaille."

Frame Five:
Aminata dit au revoir à la marchande et à ses amies et elle va chez le marchand de poules.

"Bonjour, Tonton!"

"Bonjour, Aminata. Comment va ta mère aujourd'hui?"

"Elle va bien, merci."

Puis le marchand demande, "Quoi de neuf, ma nièce?"

"Ma mère attend la visite de mon oncle Amadou. J'ai besoin d'une poule pour faire son plat préféré."

"Ah, j'ai de très bonnes poules aujourd'hui."

"C'est combien pour cette poule?"

"Celle-ci? Elle coûte seulement 3000 francs."

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"Ce n'est pas possible! Elle est trop chère et je n'ai que 1500 francs. Tonton, je vous donne 1500 francs."

Alors le marchand dit, "ma nièce, je veux 2500 seulement et pour cette somme je tu peux avoir aussi ce poisson."

Aminata accepte. Elle prend la poule et le poisson, puis elle part.

2. Write new vocabulary on the board in four categories of "things" one finds at the market: **services, aliments, mode, causerie. Services = faire lire, faire tresser les cheveux; Aliments = poulet, poules, plat, poisson; Mode = pagne, bijoux, boubou; Causerie = Quoi de neuf?, Qu'est-ce que tu deviens?**, etc.

   Distribute one copy of Handout #3B to each student. On the transparencies of Handout #3A, write all the vocabulary that corresponds to each frame. Have the students write these words on *their* copies. Follow up with practice questions to reinforce vocabulary.

Guided Practice:

1. Divide the students into groups of four. Have one member of each group divide a sheet of paper into four columns. Label them with the vocabulary categories: **services, aliments, mode, causerie**. At your signal, students pass the paper to the left. Each student adds one new word to any of the four columns. At the end of a specified time (5 minutes), the group with the most words is declared the winner. Debrief on the board in order to generate a complete list. (writing)

2. Distribute the second copies of Handout #3B. Have the students number the pictures according to the sequence of the story. Then distribute Handout #3C, the Scrambled Story. In pairs, students read the sentences carefully and then match each sentence with the picture it describes. Debrief with the entire class. (reading)

3. After they have completed this exercise, the pairs of students should organize the sentences into the proper order so that they have a complete copy of the story. Then read the correct script, Handout #3D, to the class and have the students check their work. (reading, writing, listening)

4. As homework, distribute Handout #3E, the cloze exercise. The main storyline is retold, but blanks are left for key vocabulary items. Students demonstrate understanding by filling in the blanks with the correct terms. (A choice of answers may be provided in the margin). At the end of the exercise, ask several comprehension

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questions orally. The students should reply in French. (writing, speaking)

5. The next day, display the transparencies of Handout #3A and have the students, either individually or in groups, list as much vocabulary or write as many descriptive sentences as they can about each picture. Ask a few students to share with the class. (writing, speaking)

6. Either individually or in groups, students are given Handouts #3F, the Information Exchange Worksheet, and #3G, the list of scrambled responses. Have the students decide which question each response best answers. Students then list the responses under the appropriate question. To debrief, ask one of the questions and call on a student. The student replies with one of the responses she has listed under that question. Using a thumbs up or thumbs down gesture, the other students indicate whether this response is appropriate or inappropriate for the question. (speaking, reading)

Independent Practice:

1. Storytelling With Pictures

   - Organize students into groups of five.
   - Distribute a copy of Handout #3B, cut into separate frames, to each group. Each student should receive a single frame.

     Attention: Be sure there are no numbers identifying the pictures if numbers had been placed on them in a previous exercise.

   - Give each group three minutes to talk about the pictures in French and to sequence the frames properly.
   - At the end of three minutes, have each group present the story to the class, each student talking about the visual he holds. (speaking)

2. Personal Information Exchange

   - Have each student write a **personal** answer to each of the three questions on Handout #3F, the Information Exchange Worksheet. These answers may be *modeled* on those found in the response list, but they should be adapted so that they refer to the student's own life.
   - Have each student interview three other people in the class and be interviewed in turn by their classmates. Students may respond using their prepared answers.
   - To debrief, ask questions of individuals while the remainder of the students listen to the responses, perhaps adding information of their own. (writing, speaking)

Closure/Evaluation:

1. Have students create a mock "marketplace" and role-play what they have learned, bartering for goods, exchanging greetings, etc. Use pictures or props to represent merchandise and colored 3x5 cards as money.

2. In groups, have students draw a Venn diagram, comparing a local mall or shopping area with the marketplace in Lagbar, Senegal. They should reach conclusions about what their shopping places have in common with marketplaces and what, on the other hand, is unique about *le marché de Lagbar*. Have individual students then write a short paragraph describing the unique features of *le marché de Lagbar*.

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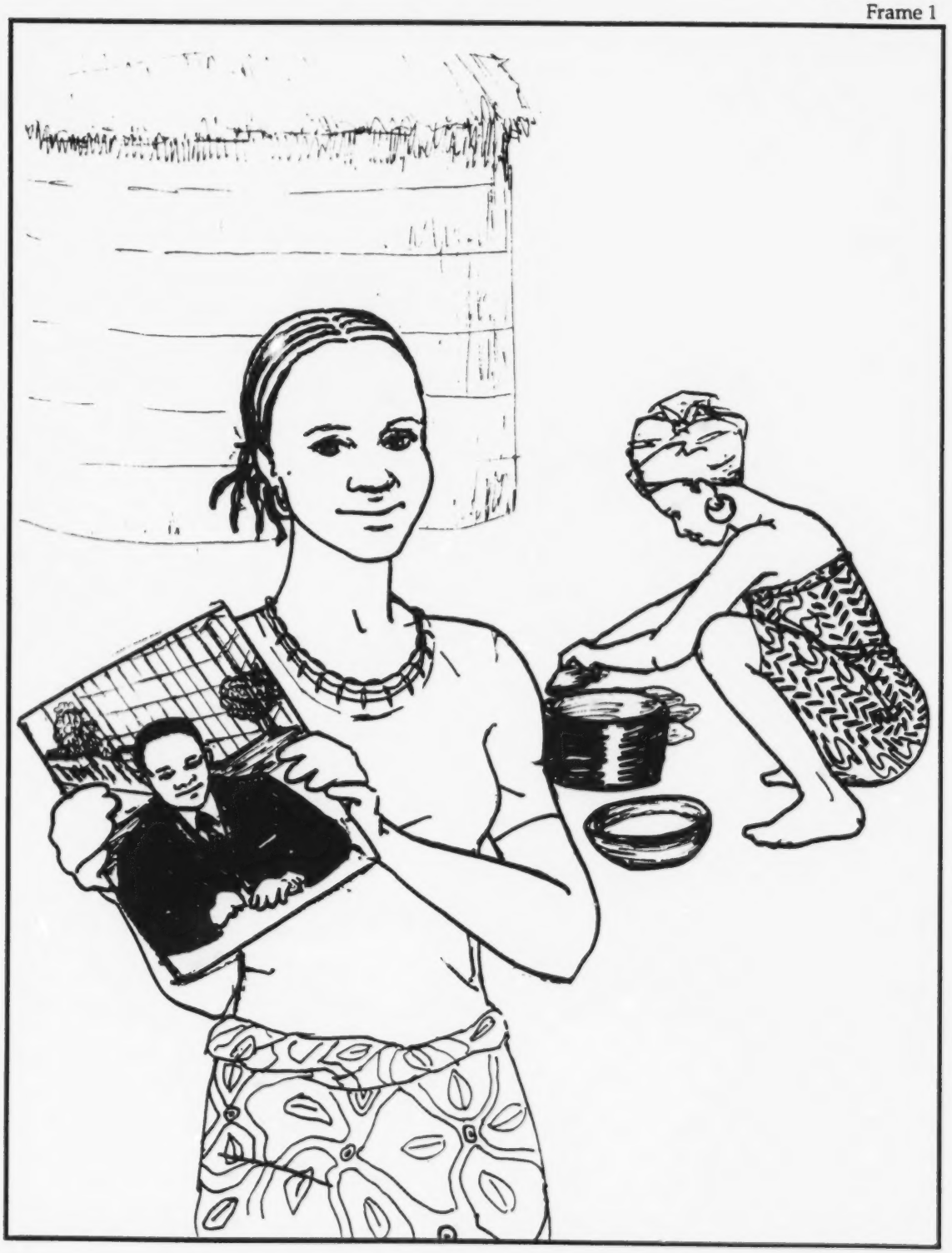

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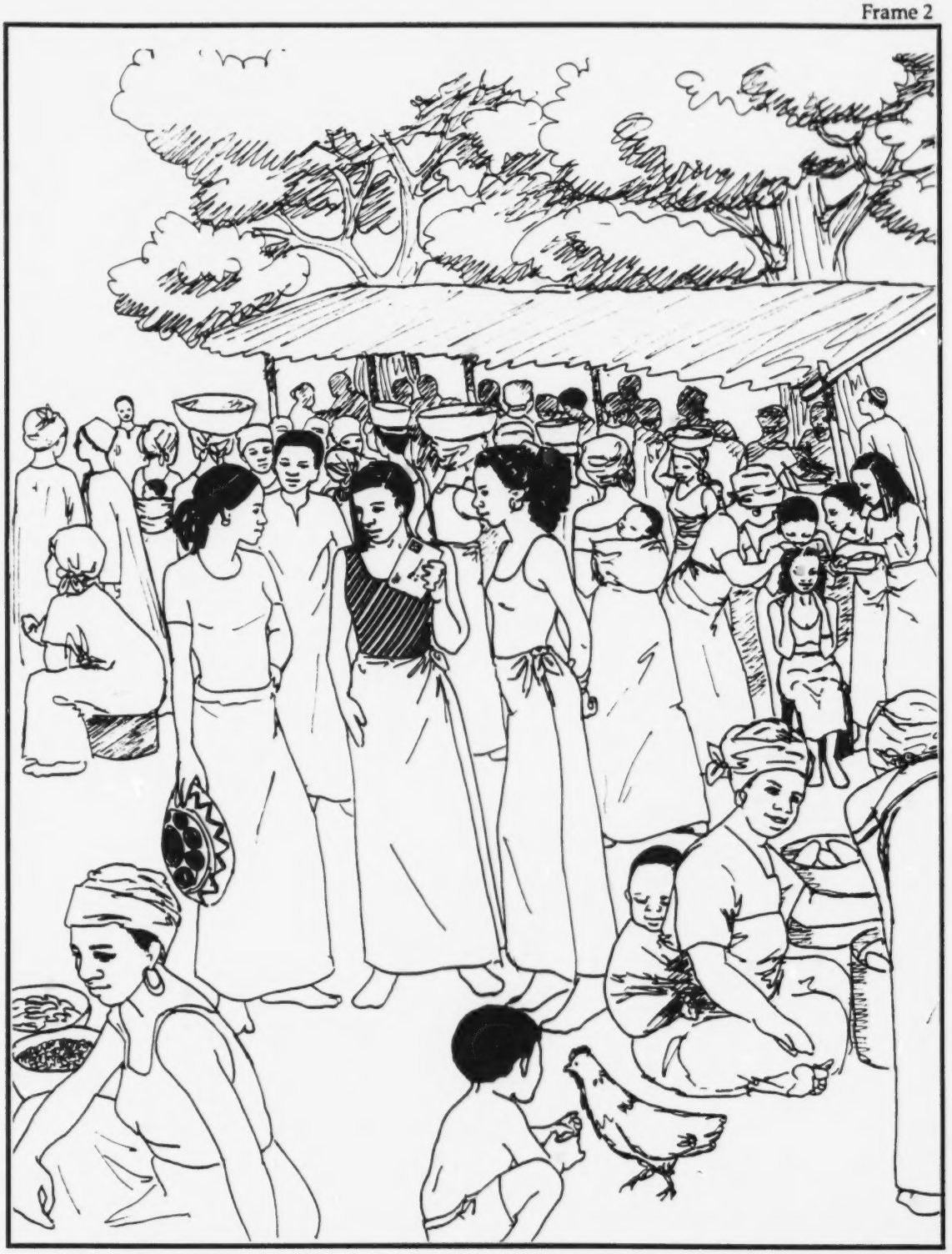

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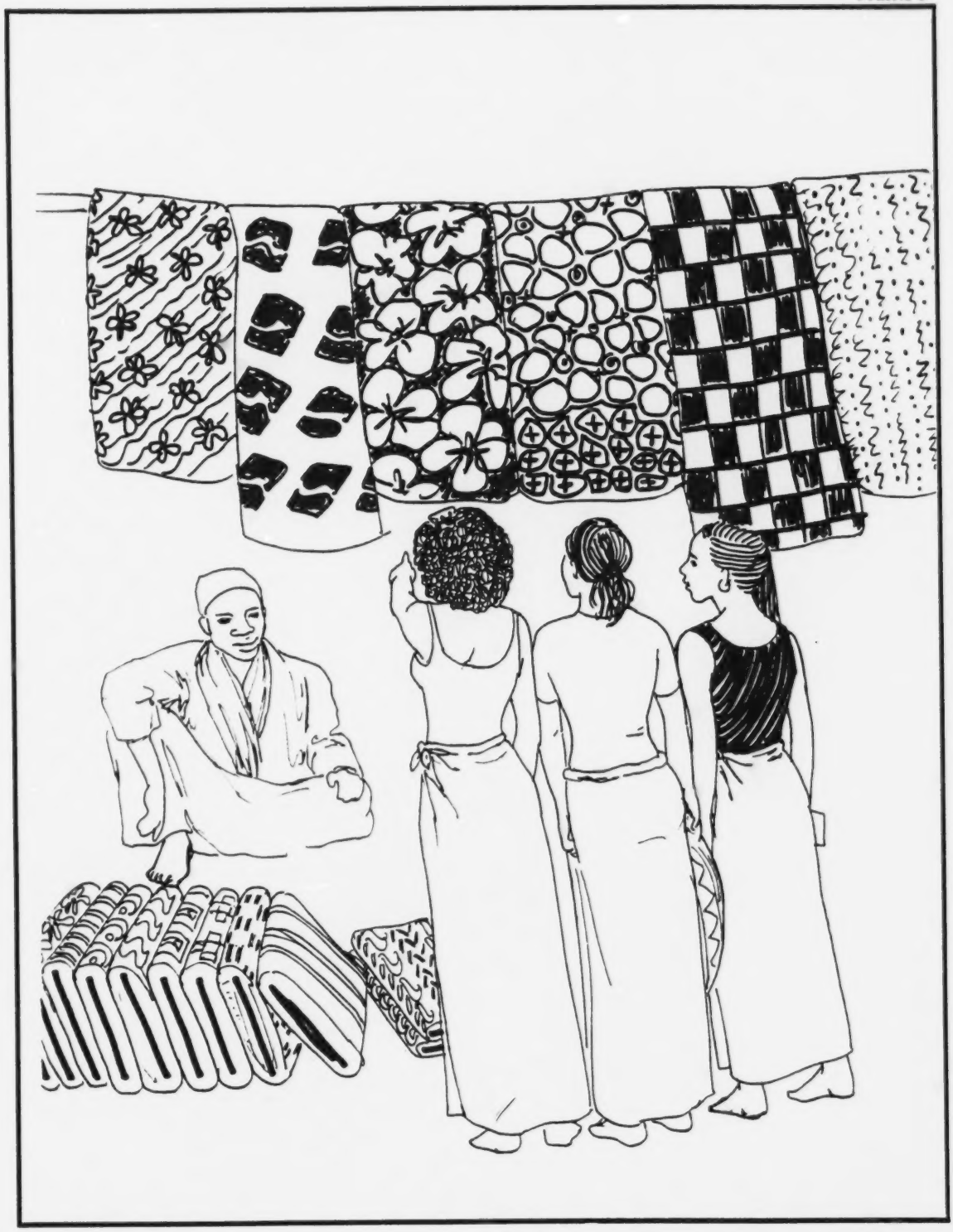

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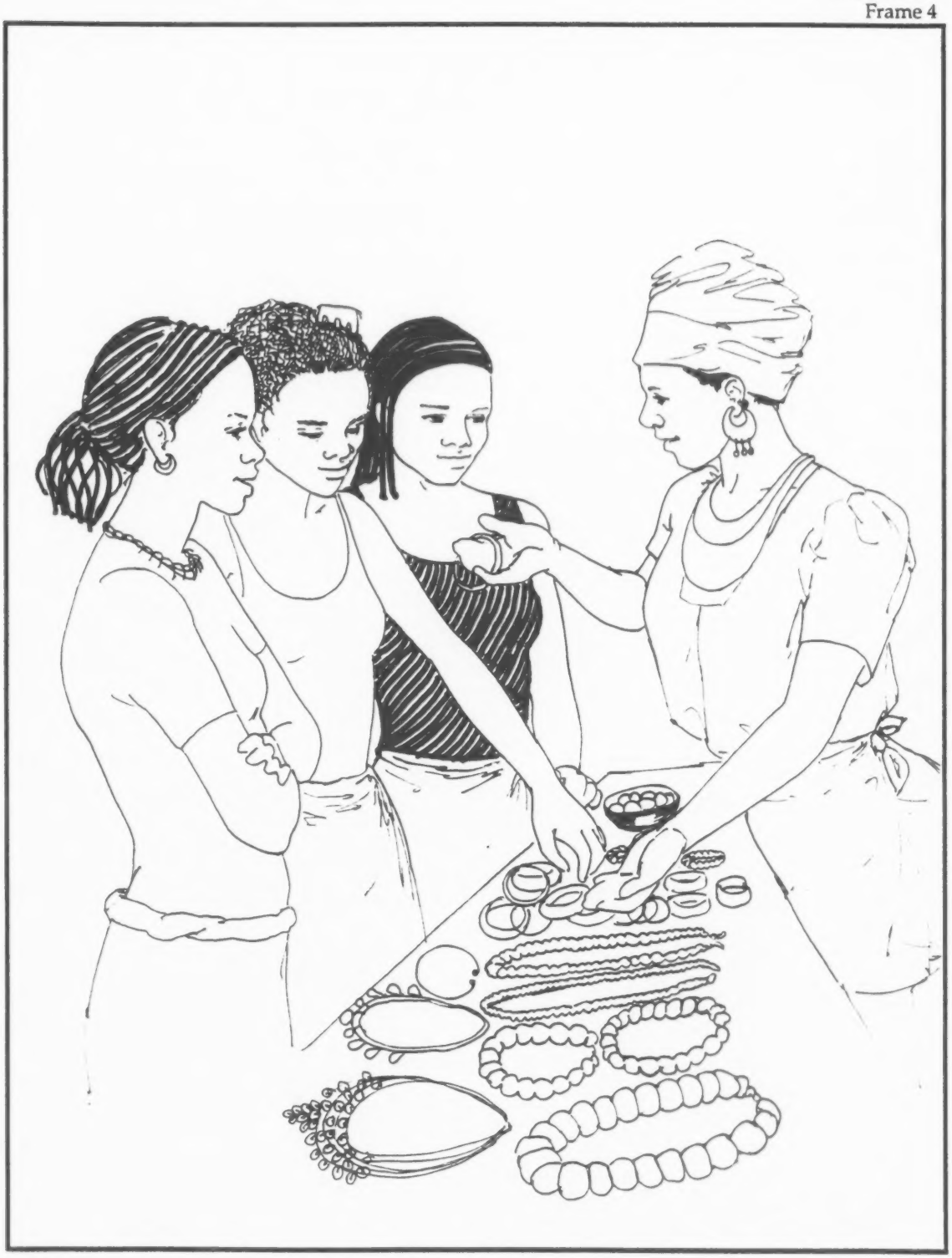

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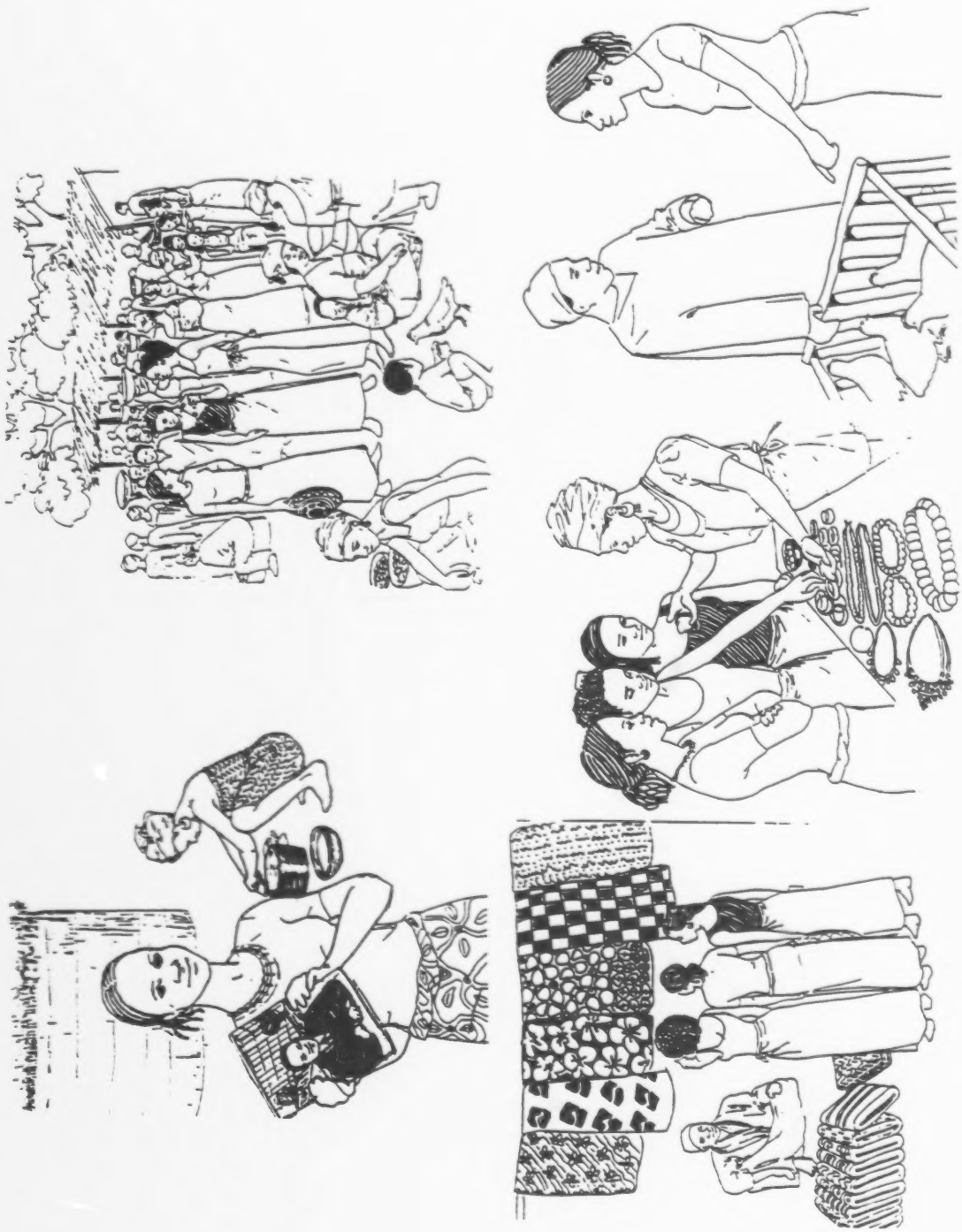

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SCRAMBLED STORY
Aminata Va au Marché

Elles disent que les motifs sont beaux.
Aminata voit deux amies, Rama et Fatu.
Ensuite, elles passent chez la marchande de bijoux.
Aminata dit au revoir à la marchande et à ses amies, et elle va chez le marchand de poules.
Les trois amies vont chez un marchand de pagnes.
Puis, elle demande à chaque amie, "Q'est-ce que tu deviens?"
Le marchand demande 3000F pour une poule.
Voilà Amadou, l'oncle d'Aminata, qui travaille à Dakar, la capitale du Sénégal.
Rama répond: "J'ai une lettre à faire lire," et Fatu répond: "Je vais me faire tresser les cheveux."
Aminata accepte et elle part.
La marchande dit qu'elle était un peu malade hier.
Elle dit à ses amies que son oncle vient en visite.
Aminata va au marché pour acheter les ingrédients nécessaires pour le plat favori de son oncle.
Elle dit qu'elle travaille beaucoup, comme toujours.
Le marchand veut 2500F mais il donne aussi un poisson.
Il vient au village pour assister au mariage de la cousine d'Aminata.
Aminata propose 1500F.
Aminata dit, "Bonjour, Tantie."
Aminata voudrait faire un boubou avec des motifs bleus et jaunes.
Elles admirent les pagnes.
Elle dit qu'elle voudrait une poule pour le dîner qu'elle prépare pour son oncle.

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Aminata Va au Marché

Frame #1
1. Voilà Amadou, l'oncle d'Aminata, qui travaille à Dakar, la capitale du Sénégal.
2. Il vient au village pour assister au mariage de la cousine d'Aminata.
3. Aminata va au marché pour acheter les ingrédients nécessaires pour le plat favori de son oncle.

Frame #2
1. Aminata voit deux amies, Rama et Fatu.
2. Elle dit à ses amies que son oncle vient en visite.
3. Puis, elle demande à chaque amie, "Q'est-ce que tu deviens?"
4. Rama répond: "J'ai une lettre à faire lire," et Fatu répond: "Je vais me faire tresser les cheveux."

Frame #3
1. Les trois amies vont chez un marchand de pagnes.
2. Elles admirent les pagnes.
3. Elles disent que les motifs sont beaux.
4. Aminata voudrait faire un boubou avec des motifs bleus et jaunes.

Frame#4
1. Ensuite, elles passent chez la marchande de bijoux.
2. Aminata dit, "Bonjour, Tantie."
3. La marchande dit qu'elle était un peu malade hier.
4. Elle dit qu'elle travaille beaucoup, comme toujours.

Frame#5
1. Aminata dit au revoir à la marchande et à ses amies et elle va chez le marchand de poules.
2. Elle dit qu'elle voudrait une poule pour le dîner qu'elle prépare pour son oncle.
3. Le marchand demande 3000 F pour une poule.
4. Aminata propose 1500F.
5. Le marchand veut 2500F mais il donne aussi un poisson.
6. Aminata accepte et elle part.

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Exercice: Aminata Va au Marché

COMPLETEZ LES PHRASES:

Voilà Amadou,_____d'Aminata, qui travaille à_____, la capitale du Sénégal. Il vient au village pour assister au_____de la cousine d'Aminata. Aminata va au_____pour acheter les ingrédients nécessaires pour le_____favori de son oncle.

Aminata voit deux amies, Rama et Fatu. Elle dit à ses amies que son oncle vient en visite. Alors, elle demande à chaque amie: "_____ _____?" Rama répond: "_____," et Fatu répond: "_____."

Les trois amies vont chez un marchand de_____. Elles admirent les pagnes. Elles disent que les_____sont beaux. Aminata voudrait faire un_____avec des motifs bleus et jaunes.

Ensuite elles passent chez la marchande de_____. Aminata dit "Bonjour,_____." La marchande dit qu'elle était un peu malade hier. Elle dit qu'elle _____beaucoup, comme toujours.

Aminata dit au revoir à la marchande et à ses amies et elle va chez le marchand de poules. Elle dit qu'elle_____d'une _____ pour le dîner qu'elle prépare pour son oncle. Le marchand demande 3000F. Aminata propose _____. Le marchand veut 2500F mais il donne aussi un _____. Aminata accepte et elle part.

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Exercice: Aminata Va au Marché

COMPLETEZ LES PHRASES:

Voilà Amadou, **l'oncle** d'Aminata, qui travaille à **Dakar**, la capitale du Sénégal. Il vient au village pour assister au **mariage** de la cousine d'Aminata. Aminata va au **marché** pour acheter les ingrédients nécessaires pour le **plat** favori de son oncle.

Aminata voit deux amies, Rama et Fatu. Elle dit à ses amies que son oncle vient en visite. Alors, elle demande à chaque amie: "**Qu'est-ce que tu deviens**?" Rama répond : "**J'ai une lettre à faire lire**," et Fatu répond: "**Je vais me faire tresser les cheveux**."

Les trois amies vont chez un marchand de **pagnes**. Elles admirent les pagnes. Elles disent que les **motifs** sont beaux. Aminata voudrait faire un **boubous** avec des motifs bleus et jaunes.

Ensuite elles passent chez la marchande des **bijoux**. Aminata dit "Bonjour, **Tantie**." La marchande dit qu'elle était un peu malade hier. Elle dit qu'elle **travaille** beaucoup, comme toujours.

Aminata dit au revoir à la marchande et à ses amies et elle va chez le marchand de poules. Elle dit qu'elle **a besoin** d'une **poule** pour le dîner qu'elle prépare pour son oncle. Le marchand demande 3000F. Aminata propose **1500F**. Le marchand veut 2500F mais il donne aussi un **poisson**. Aminata accepte et elle part.

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Information Exchange

Comment vas-tu? (santé)	Qu'est-ce que tu deviens? (nouvelles personnelles)	Quoi de neuf? (événements ou nouvelles générales)

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Handout #3F
Answer Key

Information Exchange

Comment vas-tu? (santé)	Qu'est-ce que tu deviens? (nouvelles personnelles)	Quoi de neuf? (événements ou nouvelles générales)
--Je vais bien, merci.	--Mon examen de maths était terrible.	--Une expédition du "National Geographic" est passée par le village.
--Comme ci, comme ça.	--Nous avons gagné notre match de foot.	--Il y a un gorille dans la forêt près du village.
--Pas mal, merci, et vous?	--Oh, je travaille, je travaille, comme tous les jours.	--Ma soeur revient de l'université.
--Oh, ça ne va pas du tout aujourd'hui.	--J'ai reçu une lettre de ma correspondante de Paris.	--Ma soeur attend un bébé.
	--Je vais me faire tresser les cheveux.	--Il y a un nouveau professeur à l'école.
	--Je vais à Dakar demain.	--Mon frère est malade.
	--J'ai vu un gros serpent hier.	--Ma cousine est fiancée.
	--Maman m'a donné un nouveau boubou.	--Il y a une fête au village dans huit jours.
		--Mon père a acheté un vélo.
		--Mon oncle Amadou fait une visite.
		--Mon père est nerveux parce qu'il ne pleut pas.
		--Le père de Bakary demande ma soeur en mariage.
		--Le père de Bakary demande ma soeur en mariage.

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Information Exchange Responses

--Je vais bien, merci.

--Mon examen de maths était terrible.

--Comme ci, comme ça.

--Nous avons gagné notre match de foot.

--Oh, je travaille, je travaille, comme tous les jours.

--J'ai reçu une lettre de ma correspondante de Paris.

--Une expédition du "National Geographic" est passée par le village.

--Il y a un gorille dans la forêt près du village.

--Ma soeur revient de l'université.

--Pas mal, merci, et vous?

--Le père de Bakary demande ma soeur en mariage.

--Oh, ça ne va pas du tout aujourd'hui.

--Ma soeur attend un bébé.

--Je vais me faire tresser les cheveux.

--Il y a un nouveau professeur à l'école.

--Mon frère est malade.

--Ma cousine est fiancée.

--Je vais à Dakar demain.

--Il y a une fête au village dans huit jours.

--Mon père a acheté un vélo.

--J'ai vu un gros serpent hier.

--Mon oncle Amadou fait une visite.

--Mon père est nerveux parce qu'il ne pleut pas.

--Maman m'a donné un nouveau boubou.

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QUATRIEME LEÇON Les Contes Traditionnels

Lesson Overview

Suggested length: 1-2 class periods

Content theme: Storytelling

Cultural content objective: Family wisdom is passed down by stories, usually told by elders to their children.

Communication objective: The students will be able to sequence, retell, and support a moral for one or both of the stories.

Materials

1. Handout #4A, *"Trois Hommes de Science et un Sage,"* [7] one copy for each student
2. Handout #4B, *"Le Roi Mwezi et Ses Deux Filles,"* one copy for each student
3. Handout #4C, listening comprehension exercise for *"Trois Hommes...,"* one copy for each student
4. Handout #4D, listening comprehension exercise for *"Le Roi Mwezi...,"* one copy for each student
5. Handout #4E, Scrambled Story for *"Trois Hommes...,"* one copy, divided into segments, for each group of 5 or 6 students
6. Handout #4F, Scrambled Story for *"Le Roi Mwezi...,"* one copy, divided into segments, for each group of 5 or 6 students
7. Handout #4G, *Les Moralités*, morals for *"Trois Hommes..."* and *"Le Roi Mwezi..., "* one copy for each student.

[7] A Swahili version of this traditional folktale was recorded by Hinnebursch, T. and S. Mirza. Kiswahili msingi wa Kusema, Kusoma na Kuandika. Lanham, Maryland: University Press of America,1979, p. 151-152.

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Lesson Content

Functions
describing
identifying
narrating

Signs and Signals
storytellers are entertainers and educators
stories are told at night, right after the dinner and never in the daylight (taboo in Rundi culture[8])
stories have morals

Grammatical Enablers
comparatives and superlatives:
le plus, le moins

Vocabulary

réussir à
cueillir
découvrir
boire
éclater de rire
redonner
s'arrêter
avoir soif, faim
avoir besoin de
sauter
dévorer

ajouter
devenir
rassambler

l'eau (fémin.)
le sang
la peau
les os(masc.)
le cadavre
le sage

la nourriture
la reine
le roi
le prince
la princesse
les provisions(fémin.)

propre
lointain(e)
au sommet

Procedures

Setting the Stage:

Darken the room and lay out a mat. Ask the students to gather around you on the mat because you, the parent, want to tell them a story before bedtime.

Comprehensible Input:

1. Read one of the stories provided with this lesson to the students, interweaving comprehension checks and appropriate gestures for the characters. Reinforce the sequence of events in the story and the new vocabulary. Tell the students that these are stories told by parents to children.

   Note: This lesson provides two stories to be read and studied independently of each other.

2. Distribute a copy of the story to each student, Handout #4A or #4B, and reread it aloud. Allow time for them to note the new vocabulary words.

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[8]Si on raconte un conte pendant la journée on cesse de grandir.

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3. Have the students generate a list of the new words on the board. Call on individuals to act out or point out a term.

Guided Practice:

1. As homework or as a group assignment, have the students write three true/false, and two completion or short answer questions about the story. They should, upon completion, pass them to the student or group to the left, who will answer them on a separate piece of paper. Continue in this manner for several rounds. Debrief by asking individual students to share their questions and answers aloud, or by having a student question other classmates. (writing, reading, speaking, listening)

2. Pass out the listening comprehension exercise, Handout #4C or 4D, and have the students fill in the answers as you read the story aloud (twice). Debrief with the whole class or make a transparency with the correct answers. (listening, writing)

3. Cut up and distribute the scrambled story, Handout #4E or 4F, to groups of five students. Have them read their sections and then line up or arrange the elements in the correct sequence. (reading, speaking)

Independent Practice:

1. Role playing
   - Distribute one story, or one segment from a story to various groups of 4-6 students.
   - Have the students make drawings to illustrate their parts.
   - Have each group act out the story for the class. (speaking)

2. Describing the scene
   - Use some of the students' drawings for further extension. Hold up a drawing and have students describe the action, or write what they see. (speaking, writing)

Closure/Evaluation:

Distribute the morals for one or both stories, Handout #4G. In groups, have the students choose one moral, read through the stories and cite/read aloud any evidence to support their choice. Each individual should then create a poster to illustrate the moral his/her group selected.

Note: Level 2, 3, or 4 students can work with these stories in the following ways:

1. add a character and/or change the ending and the moral.
2. write and act out an original story written in the same style. The rest of the class could guess the moral.
3. relate a personal anecdote that fits with either story

Trois Hommes de Science et un Sage

Il y a trois hommes de science (Saidi, Amisi et Mateso) et un sage (Adili). Ils habitent tous dans le même village. Un jour Saidi demande à ses amis de faire un long voyage pour découvrir qui est le plus intelligent des quatre.

D'abord, les trois hommes de science ne veulent pas que le sage les accompagne. Pourquoi? Parce qu'il n'est pas diplômé. Mais, enfin, ils acceptent le sage comme compagnon de voyage.

Après deux semaines de voyage, les quatre hommes arrivent dans la savane. Là, ils voient le cadavre d'un léopard. Amisi dit: "Quelle belle occasion pour découvrir qui de nous quatre est le plus intelligent." Alors, il rassemble les os et leur donne la forme d'un léopard. Mateso ajoute les muscles, le sang et la peau. Saidi dit: "Pour vous prouver que je suis le plus intelligent, je vais redonner la vie à ce léopard." A ce moment-là, Adili, le sage du village, interrompt: "Mais si vous redonnez la vie à ce léopard, il va nous dévorer." Les trois hommes de science éclatent de rire et disent: "Voilà pourquoi nous ne voulions pas que tu nous accompagnes. Que tu es bête!" Alors, le sage déclare: "Si vous insistez, attendez un moment. Moi, je vais monter sur un arbre." Il s'installe sur la branche d'un arbre et regarde pendant que Saidi redonne la vie au léopard. Le léopard se réveille et tout à coup, il saute sur les trois hommes de science et les dévore. Le sage rentre seul au village pour annoncer la mort de ses compagnons. C'est la fin de l'histoire des trois hommes de science.

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Le Roi Mwezi du Royaume du Burundi et Ses Deux Filles

Il y a un roi et deux princesses. Le roi est très vieux, et il aime beaucoup ses filles Vyano et Zuba. La princesse Zuba n'a plus de mère; elle est morte depuis des années et le roi est remarié. La nouvelle reine est la mère de Vyano.

Un jour, au son du tam-tam, le peuple du roi arrive pour écouter un message important. Le roi dit à son peuple: "Je suis très vieux, et j'ai besoin d'un successeur. Ainsi, la princesse qui me donnera le fruit magique qu'on trouve au sommet de cette montagne-là sera votre reine." Mais le peuple dit: "C'est impossible! Vous ne pouvez pas faire cela à vos filles. Vous savez que personne n'a jamais réussi à cueillir ce fruit magique!" Mais le roi répond: "C'est ma décision; je ne la changerai pas."

Alors, les deux princesses se préparent pour un long voyage bien dangereux. La mère de Vyano engage secrètement un homme pour porter l'eau et la nourriture de sa fille. Zuba porte elle-même toutes ses provisions. Après un long voyage, les deux princesses et le porteur arrivent au pied de la montagne, et ils commencent l'ascension. Quand les princesses ont faim ou soif, elles s'arrêtent pour manger et boire. Quelques jours plus tard, Zuba, qui n'a pas de porteur, n'a plus rien à manger ni à boire. Vyano a encore quelques provisions, et son porteur pour l'aider. Mais en route, le porteur est si fatigué qu'il ne peut plus continuer. Vyano, découragée et fatiguée, elle aussi, reste avec lui.

Mais Zuba continue l'ascension, et quand elle est très très fatiguée ou quand elle a faim ou soif, elle chante: "Ma mère, ma mère, où es-tu? Aide-moi ma mère, aide-moi ma mère!" Après avoir ainsi chanté, elle entend une voix lointaine qui répond: "Ma fille, ma fille, je suis là, avec toi, avec toi, avec toi." La voix de sa mère morte lui donne de l'énergie et du courage! Et enfin elle arrive au sommet de la montagne, cueille le fruit magique, et le rapporte à son père. Zuba devient la reine du royaume du Burundi.

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Exercice: Trois Hommes de Science et un Sage

COMPLETEZ EN ECOUTANT:

Il y a trois _____de science (Saidi, Amisi and Mateso) et un _____ (Adili). Ils habitent tous dans le même village. Un jour Saidi demande à ses amis de faire un _____pour découvrir qui est _____ des quatre.

D'abord, les trois hommes de science_____que le sage les accompagne. Pourquoi? Parce qu'il n'est pas diplômé. Mais, enfin, ils acceptent le sage comme compagnon de voyage.

Après _____ de voyage, les quatre hommes arrivent dans la_____. Là, ils voient le _____d'un léopard. Amisi dit: "Quelle belle_____pour découvrir qui de nous quatre est le plus intelligent." Alors, il rassemble les _____et leur donne la forme d'un léopard. Mateso ajoute les muscles, le sang et _____. Saidi dit: "Pour vous prouver que je suis le plus intelligent, je vais redonner_____à ce léopard." A ce moment-là, Adili, le sage du village, interrompt: "Mais si vous _____la vie à ce léopard, il va nous dévorer." Les trois hommes de science éclatent de _____et disent: "Voilà pourquoi nous ne voulions pas que tu nous accompagnes. Que tu _____!" Alors, le sage déclare: "Si vous insistez, attendez un moment. Moi, je vais monter sur un _____." Et il s'installe sur la branche d'un arbre et regarde pendant que Saidi redonne la vie au léopard. Le léopard se réveille et tout à coup, il _____sur les trois hommes de science et les dévore. Le sage rentre seul au village pour _____la mort de ses compagnons. C'est la fin de l'histoire des trois hommes de science.

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Handout #4C
Answer Key

Exercice: Trois Hommes de Science et un Sage

COMPLETEZ EN ECOUTANT:

Il y a trois hommes de science (Saidi, Amisi and Mateso) et un sage (Adili). Ils habitent tous dans le même village. Un jour Saidi demande à ses amis de faire un long voyage pour découvrir qui est le plus intelligent des quatre.

D'abord, les trois hommes de science ne veulent pas que le sage les accompagne. Pourquoi? Parce qu'il n'est pas diplômé. Mais, enfin, ils acceptent le sage comme compagnon de voyage.

Après deux semaines de voyage, les quatre hommes arrivent dans la savane. Là, ils voient le cadavre d'un léopard. Amisi dit: "Quelle belle occasion pour découvrir qui de nous quatre est le plus intelligent." Alors, il rassemble les os et leur donne la forme d'un léopard. Mateso ajoute les muscles, le sang et la peau. Saidi dit: "Pour vous prouver que je suis le plus intelligent, je vais redonner la vie à ce léopard." A ce moment-là, Adili, le sage du village, interrompt: "Mais si vous redonnez la vie à ce léopard, il va nous dévorer." Les trois hommes de science éclatent de rire et disent: "Voilà pourquoi nous ne voulions pas que tu nous accompagnes. Que tu es bête!" Alors, le sage déclare: "Si vous insistez, attendez un moment. Moi, je vais monter sur un arbre." Et il s'installe sur la branche d'un arbre et regarde pendant que Saidi redonne la vie au léopard. Le léopard se réveille et tout à coup, il saute sur les trois hommes de science et les dévore. Le sage rentre seul au village pour annoncer la mort de ses compagnons. C'est la fin de l'histoire des trois hommes de science.

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Exercice: Le Roi Mwezi et Ses Deux Filles

COMPLETEZ EN ECOUTANT:

Il y a un roi et deux _____. Le roi est très vieux, et il aime beaucoup ses filles Vyano et Zuba. La princesse Zuba n'a plus de _____; elle est morte depuis des années et le roi est remarié. La _____ est la mère de Vyano.

Un jour, au son du tam-tam, le peuple du _____ arrive pour écouter un message important. Le roi dit à son _____: "Je suis très vieux, et j'ai besoin d'un successeur. Ainsi, la princesse qui me donnera le fruit _____qu'on trouve au sommet de cette montagne-là sera votre reine." Mais le peuple dit: "C'est impossible! Vous ne pouvez pas faire cela à vos filles. Vous savez que personne n'a jamais réussi à _____ ce fruit magique!" Mais le roi répond: "C'est ma décision; je ne la changerai pas."

Alors, les deux princesses se préparent pour un long voyage bien dangereux. La mère de Vyano engage secrètement un homme pour porter l'eau et la _____ de sa fille. Zuba porte elle-même toutes ses provisions. Après un long voyage, les deux princesses et le porteur arrivent au pied de la _____, et ils commencent l'_____. Quand les princesses ont faim ou _____, elles s'arrêtent pour manger et boire. Quelques jours plus tard, Zuba, qui n'a pas de porteur, n'a plus rien à manger ni à_____. Vyano a encore quelques _____, et son porteur pour l'aider. Mais en route, le porteur est si _____qu'il ne peut plus continuer. Vyano, découragée et fatiguée, elle aussi, reste avec lui.

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Mais Zuba continue l'ascension, et quand elle est très très fatiguée ou quand elle a _____ ou soif, elle chante: "Ma mère, ma mère, où es-tu? Aide-moi ma mère, aide-moi ma mère!" Après avoir ainsi chanté, elle entend une voix _____ qui répond: "Ma fille, ma fille, je suis là, avec toi, avec toi, avec toi." La voix de sa mère morte lui donne de l'énergie et du courage! Et enfin elle arrive au _____ de la montagne, cueille le fruit magique, et le rapporte à son père. Zuba devient la reine du royaume du Burundi.

Handout #4D
Answer Key

Exercice: Le Roi Mwezi et Ses Deux Filles

COMPLETEZ EN ECOUTANT:

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Un jour, au son du tam-tam, le peuple du __roi__ arrive pour écouter un message important. Le roi dit à son __peuple__: "Je suis très vieux, et j'ai besoin d'un successeur. Ainsi, la princesse qui me donnera le fruit __magique__qu'on trouve au sommet de cette montagne-là sera votre reine." Mais le peuple dit: "C'est impossible! Vous ne pouvez pas faire cela à vos filles. Vous savez que personne n'a jamais réussi à __cueillir__ ce fruit magique!" Mais le roi répond: "C'est ma décision; je ne la changerai pas."

Alors, les deux princesses se préparent pour un long voyage bien dangereux. La mère de Vyano engage secrètement un homme pour porter l'eau et la __nourriture__ de sa fille. Zuba porte elle-même toutes ses provisions. Après un long voyage, les deux princesses et le porteur arrivent au pied de la __montagne__, et ils commencent l'__ascension__. Quand les princesses ont faim ou __soif__, elles s'arrêtent pour manger et boire. Quelques jours plus tard, Zuba, qui n'a pas de porteur, n'a plus rien à manger ni à___boire___. Vyano a encore quelques __provisions__, et son porteur pour l'aider. Mais en route, le porteur est si ___fatigué___ qu'il ne peut plus continuer. Vyano, découragée et fatiguée, elle aussi, reste avec lui.

Mais Zuba continue l'ascension, et quand elle est très très fatiguée ou quand elle a ___faim___ ou soif, elle chante: "Ma mère, ma mère, où es-tu? Aide-moi ma mère, aide-moi ma mère!" Après avoir ainsi chanté, elle entend une voix ___lointaine___ qui répond: "Ma fille, ma fille, je suis là, avec toi, avec toi, avec toi." La voix de sa mère morte lui donne de l'énergie et du courage! Et enfin elle arrive au ___sommet___ de la montagne, cueille le fruit magique, et le rapporte à son père. Zuba devient la reine du royaume du Burundi.

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SCRAMBLED STORY

Trois Hommes de Science et un Sage

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Trois Hommes de Science et un Sage

Les Moralités

1. Il y a de différentes sortes d'intelligence.
2. Le bon sens est quelque fois ce qu'il y a de plus important.
3. On risque beaucoup dans les aventures intellectuelles.

Le Roi Mwezi et Ses Deux Filles

Les Moralités

1. L'indépendance est un élément important pour le succès.
2. La perséverance et le courage sont nécessaires pour réussir.
3. Le soutien/l'amour familial donne du courage.

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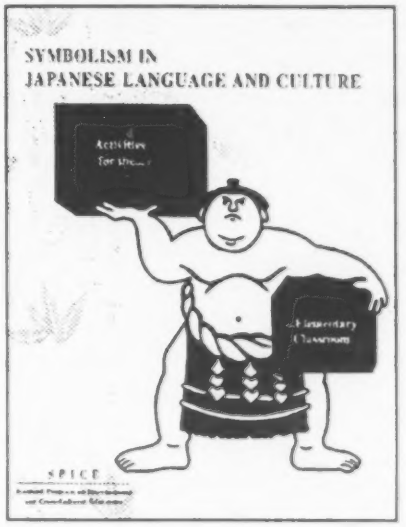

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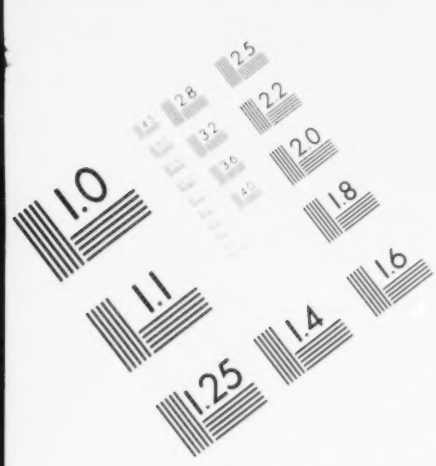

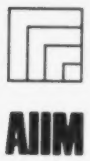

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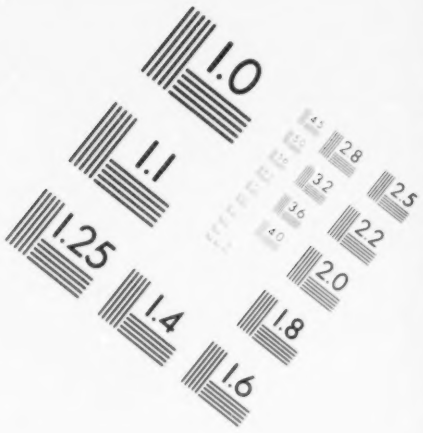

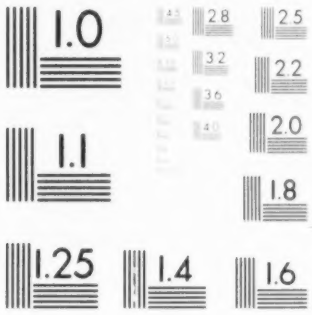

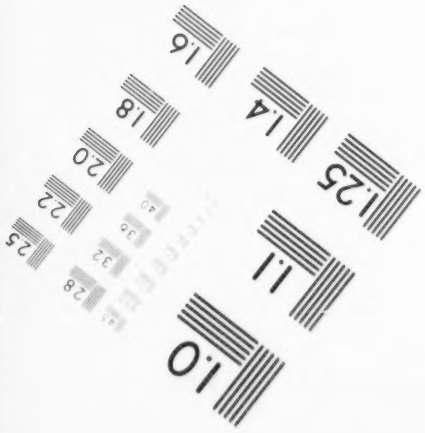

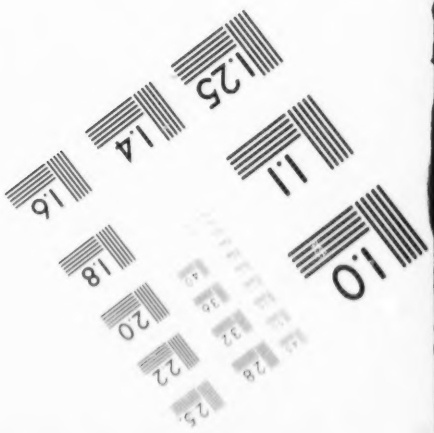

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